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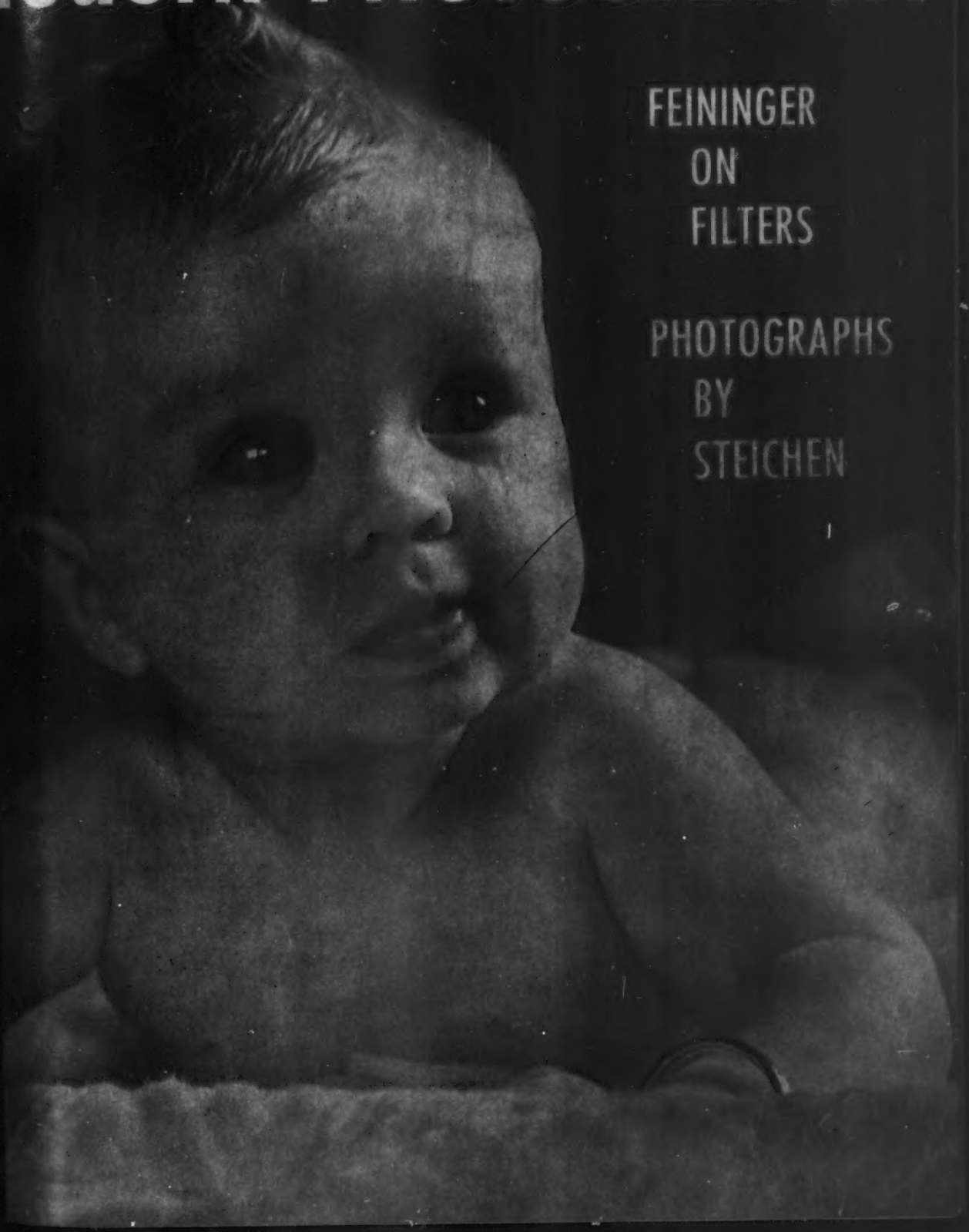

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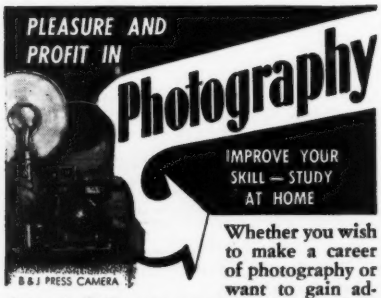

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last word *letters to the editor*

Filter Factors

Sirs:

I recently bought a bayonet-mount Rolleicord, together with a complete set of filters—all originating with the Franke & Heidecke factory in Germany. What I don't know—and can't seem to find out—is what the factors are for these filters. Can you give me any help?

Sacramento, Calif. A. S. STONE

• ***The following are the factors for the various Francke & Heidecke filters.—Ed.***

Filter	*Factor*
a. light yellow	*1.5 X*
b. medium yellow	*2 X*
c. red	*8 X*
d. orange	*6 X*
e. light green	*2 X*
f. medium green	*3 X*
g. blue	*1.5 X*
h. ultra violet	*1.5 X*

Honest Pictures

Sirs:

John G. Morris, the Picture Editor of *Ladies' Home Journal*, tells the truth in "Let's Make Honest Pictures" (July issue), but what does he do to correct it? In the book that *Life* is now getting together, you will see some fine pictures—but you will undoubtedly recall four out of every five of them from other publications. The ones that go into the wastebasket will be the ones that might really have told the story. If someone *only* had the nerve to publish them, people would flock to buy them!

Ft. Knox, Ky. A. ROSS

Sirs:

The sign "Jesus Saves" in the John Morris article reminds me of an equally story-telling and equally forceful "honest" picture which I am enclosing.

Ithaca, Mich. B. C. VAN EVERY

35mm Action Shots

Sirs:

Following the advice in *Modern* on shooting action pictures, I have learned how to avoid one error I had been making. This type of picture, for example, shouldn't be attempted with a 35mm camera if the photographer wants the action itself to be needle-sharp in importance. That requires strobe or flash. But if mood and feeling is what he wants, the 35mm alone can capture it. Do you agree?

New Haven, Conn. EMIL SERRIES

• ***We agree all the way, Emil.—Ed.***

Tempest in a Contax

Sirs:

After reading "Tempest in a Contax" (Coffee Break, April 1950), I venture to suggest that the provision in the "Contax-S" camera dispensing with rangefinder focusing and substituting in its place an eye-level reflex focusing is but an incorporation of the Contax attachment called a "Flektoscope." There is nothing revolutionary or really new about this; the only difference is that whereas a Flektoscope is a detachable thing and made only for long focal length lenses like 18cm or 30cm., the device in Contax-S is a built-in device and made for ordinary focal lengths, e.g., 5cm, 8.5cm, 13.5cm. Without doubt it is most creditable for Contax-S maker to think of incorporating the device in the camera instead of having it as a separate attachment and made for ordinary focal lengths instead of long focal lengths alone. But the chief credit should go really to the inventor of Flektoscope.

Calcutta, India G. BHATTACHARYA

• ***Other cameras, incidentally, have come out with very similar devices, e.g., the Rectaflex.—Ed.***

A Paper Support that Works

Sirs:

Modern's article about Flexichrome (Feb. 1950) was the first I had ever read that told about the process clearly enough for me to want to try it myself. Frankly, I've been surprised with the simplicity by which excellent color pictures can be made. The only phase of the whole operation that has given me trouble is the paper support—which, according to the instructions, could be any white photographic paper that has been fixed and washed. I found that most papers curl at the edges and form bubbles—or just don't want to stay stuck. Eastman Dye Transfer paper, however, works swell. I recommend it to anyone else having trouble with their paper supports for Flexichrome color prints.

Venice, Calif. TOM INHIEN

German Correspondents

Sirs:

The latest editions of *"Photo-Magazine"* carry notices that you intend to sponsor a photographic correspondence between American photographers and those abroad. In the past five years I have met many USAF men here in Berlin, and because they are nice fellows, I would now like to make more connections with Americans—especially photographers. I should like, if possible, to contact those interested in miniature camera use—an advanced photographer if possible—but anyone else with an open mind would also be welcome.

Berlin-Britz, Germany KARL LANG

• ***Letters from German photographers, similar in content to the one published above are pouring in, and the writers' names and addresses will be published this fall when the lists are completed. Those interested in miniature camera work will find the Germans especially interesting for they are excellent technicians and the 35mm camera is practically a national fetish over there.—Ed.***

Off to Korea

Sirs:

The experiences of photographer Carl Mydans in Japan would make a swell article for *Modern*. Hearing that he had just got back from Tokyo, I went out to see him the other night and found him at Mitch Bogdanowicz's place—stripped to the waist and in an awful sweat to get his equipment in shape. Poor guy! *Life* was rushing him back to Korea to cover the current mess out there. Looks like *Modern's* readers will have to wait awhile for the Mydans' story.

New York, N. Y. GEO. BERKOWITZ
N. Y. Editor

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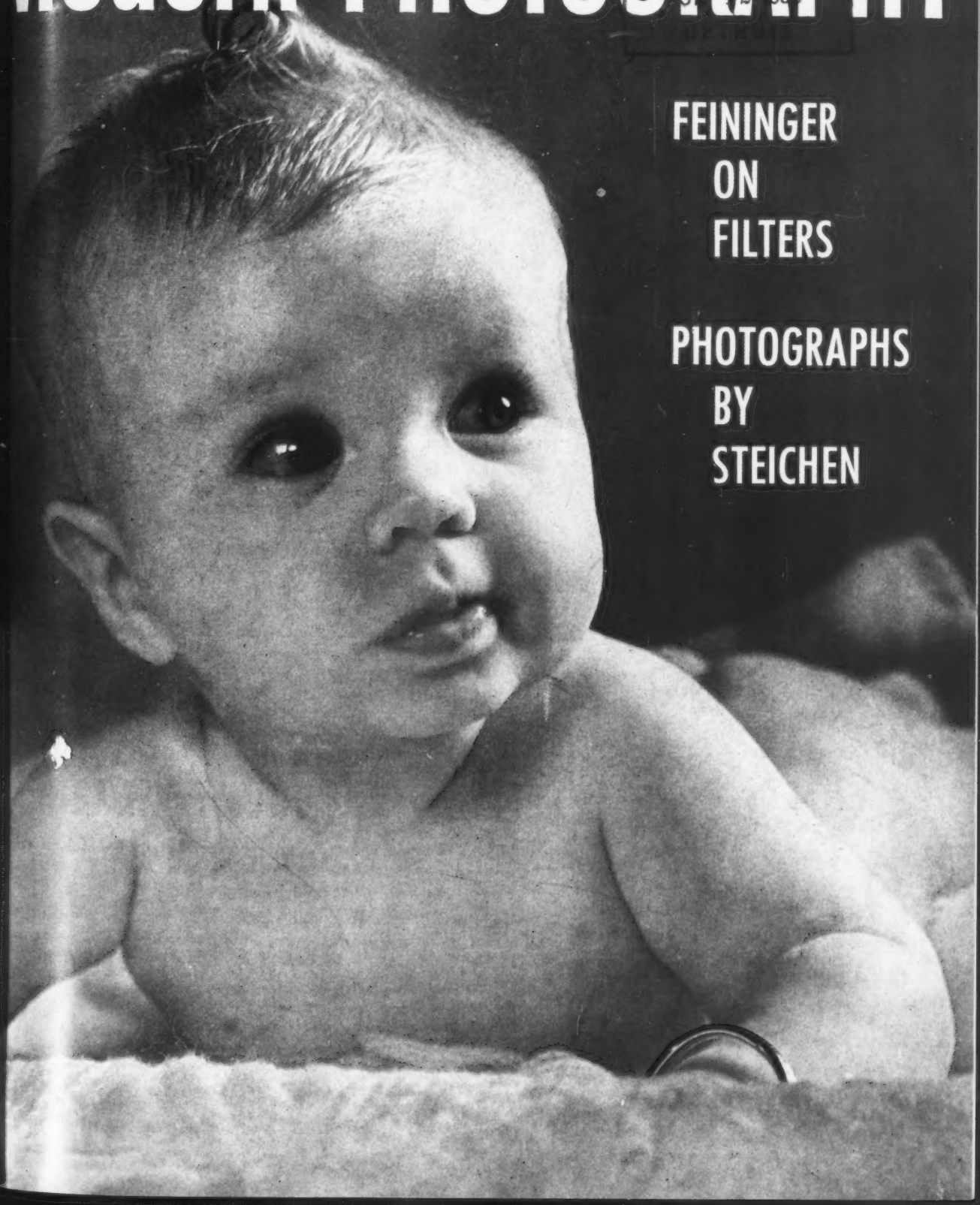

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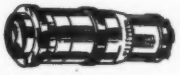

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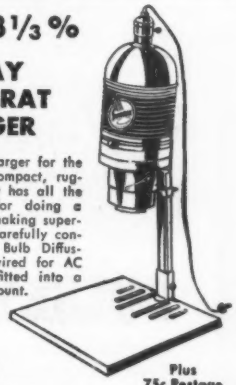

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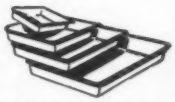

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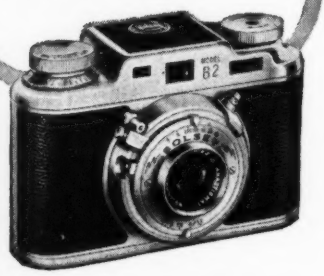

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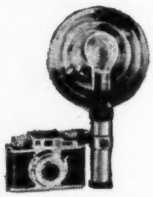

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combined with Minicam Photography

contents, October, 1950

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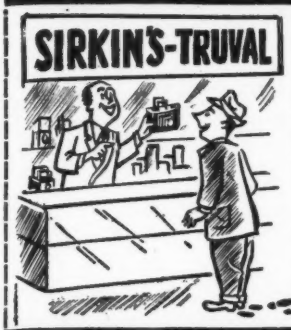

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Any one of the fine family of Bell & Howell products shown here will delight you with its performance. If you haven't used a Bell & Howell, find out what precision really means! If you're already a Bell & Howell owner, now's the time to get that more advanced model you've been thinking about. Get ready for Fall *now!* See your Bell & Howell dealer without delay!

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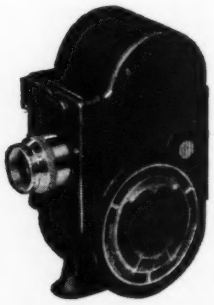
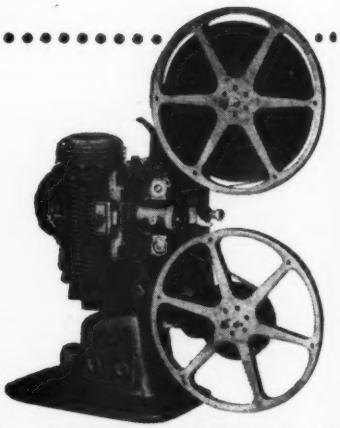


8mm Sportster. Outstanding for general use. Five governor-controlled operating speeds, including true slow motion. Single picture release. Accurate, brilliant viewfinder. Easy "drop-in" spool loading, simple, easily-read exposure guide, accurate film footage indicator. Built-in masks for extra lenses.



8mm Regent. Outstanding in its field. Better illumination than any other popular make of 8mm projector. Quiet, all gear drive, 400-foot film capacity, full film protection. Precision-built for long service, excellent performance.

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Every Bell & Howell camera is *target-tested* at the factory to be sure each film frame is in *perfect* register. And Bell & Howell camera and projector film movement mechanisms are deliberately engineered alike, so they are perfectly matched. That's why Bell & Howell movies don't jump and jiggle on the screen.

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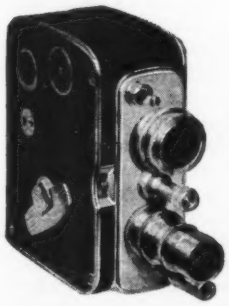

Auto-8. Versatile, easy to use, brilliant performer. Swifturn two-lens turret with matching positive type viewfinders. Permits split-second shift of lenses for long shots or closeups. Magazine loading. Five speeds, including true slow motion. Single picture release, Selfoto lock, built-in exposure guide, audivisual film indicator.

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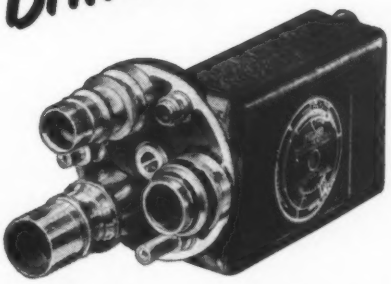
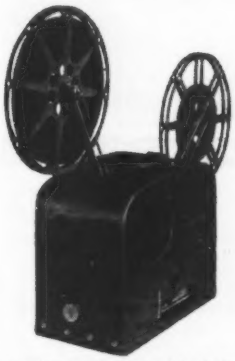


Auto Master. The choice of those who want wide versatility and ease of use plus finest results. Paces the skill of the most experienced moviemaker. Quick turn of three-lens turret instantly positions lenses and matching positive type viewfinders for long shots or closeups. Magazine loading. Five operating speeds including true slow motion. Starting button lock, single picture release, exposure guide, film footage indicator.



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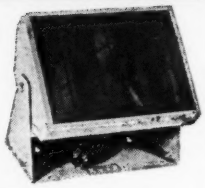

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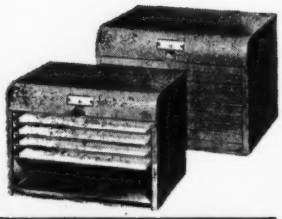

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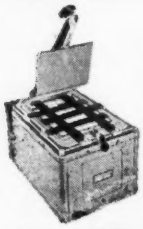

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Weitwinkelobjektiv's Are Coming Back

Our correspondents at the Cologne, Germany, Camera Trade Fair report that the wide-angle lens is staging a come-back, at least in the 35mm size.

Ernst Leitz in Wetzlar plans to make again their extreme wide-angle lens the Hektor F:6.3/28mm. While this lens is slower than the F:3.5 Elmar wide-angle (35mm focal length) and the recently introduced Summaron it has a field coverage that has exciting possibilities.

Zeiss-Ikon A. G. at Stuttgart (American Zone) are bringing back their six element Biogon for the new Contax IIA. This is an F:2.8/35mm lens which has long been a secret desire of many a Contax owner. Its phenomenal depth of focus and remarkable sharpness have never been fully explored by inventive photographers, at least not in this country.

And the biggest surprise of all comes from the old reliable Voightlander firm in Braunschweig. Their new "no-name" 35mm camera (a contest is being held to find just the right title) has a fantastic wide-angle lens of 24mm focal length, which has a front element that is larger in diameter than the height of the camera body. It has an angle of view of 94 degrees! To make this design even more revolutionary the camera has a built-in Compur shutter. Up to now it was thought impossible to fit interchangeable lenses into a fixed shutter. The camera also is supplied with a normal 50mm focal length lens which may be either an F:1.5 Nokton, an F:2 Ultron, or an F:3.5 Color-Skopar.

Brain Food

News photographers must be born with hypo in place of blood; otherwise there is no explaining how they manage to thrive on a rather nerve-wracking job that pays off in frustration more often than credit. In "What Makes A Newspicture" on page 38 of this issue, Charlie Payne, the Division Manager of Acme Newspictures, tells what makes a news photographer tick. One thing he doesn't mention so much as being essential to a news hawk's make-up is a sense of humor. Reprinted here from *Page One Yearbook* of the St. Louis Newspaper Guild is a cartoon that has appeared widely in publications devoted to newsmen. Drawn by Ralph Graczak of the *St. Louis Post-Dispatch,* the cartoon covers two hours of a news chaser's life—from the original assignment, to the ultimate use, of the product of his brains and brawn.

The Ciro-flex article on page 26 of this issue is the fifth of *Modern's* series of definitive articles on popular makes of cameras. As always, the article is as complete and accurate as we know how to make it. Two distributors of Ciro-flex cameras, three advanced amateur users, a professional photo consultant and his staff of technicians, and *Modern's* editorial staff checked and re-checked the article. Some errors may remain—they usually do—but we believe this to be the most honest evaluation of a camera that unbiased contributors can evolve. Next on our list of definitive camera articles comes the Argus C-3.

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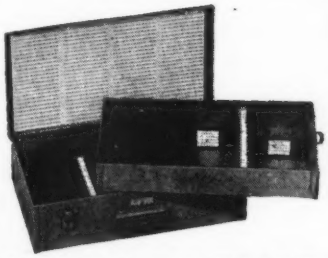

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**Holds twice as many ready-mounts*

SLIDE FILES Brumberger All-Steel Slide Files are available in sizes to hold slides from 2"x2" to 3¼"x4". Also available: Brumberger Slide Cabinet for 2"x2" Slides, Slide File Housing for 6 Slide Files (2"x2"), File & Cabinet for Film Strip. Write for Catalog.

BRUMBERGER

REELS & CANS

All steel construction, handsomely finished in attractive grey hammer-tone baked enamel. Reels grip film securely after ¾ turn. Marked at 50 ft. intervals. Outer rim of reels curved slightly outward to eliminate scratching and jamming in let-up and take-up. Cans ribbed for stacking.

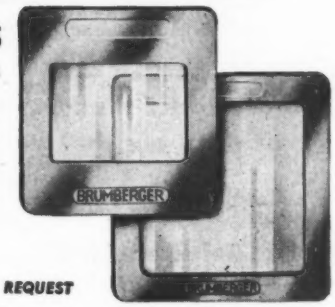
			Reel	Can
#1018	8mm	200 ft.	.45	.45
#1019	8mm	300 ft.	.55	.55
#1020	8mm	400 ft.	.55	.55
#1024	16mm	200 ft.	.45	.45
#1026	16mm	400 ft.	.55	.55

BRUMBERGER

SLIDE BINDERS

ALL-STEEL WITH GLASS

Rigid, non-warp frame. Protects against finger prints, scratches, dust. Rounded edges for easy insertion into viewer or projector. May be used over and over — simple snap assembly.



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#1154 2"x2" (for Bantam) ..... 20 for $1.59
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#1158 2¾"x2¾" Slides ..... 12 for $1.69

ECONOMY PACKAGES

#1155 2"x2" (for Bantam) ..... 120 for $8.40
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BRUMBERGER

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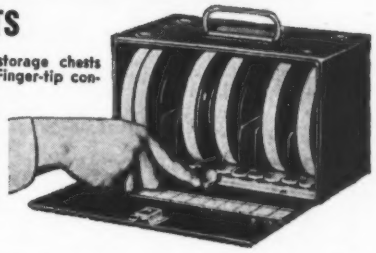
All metal, welded storage chests for reels and cans. Finger-tip control moves selected film forward. Nesting feature permits building up chest upon chest for permanent storage. Exterior and interior index cards. Attractive grey wrinkle enamel finish.



#1008 holds 12 cans, 200' reels (8mm) $6.50
#1009 holds 12 cans, 300' reels (8mm) 7.50
#1010 holds 12 cans, 400' reels (8mm) 7.95
#1016 holds 9 cans, 400' reels (16mm) 7.50

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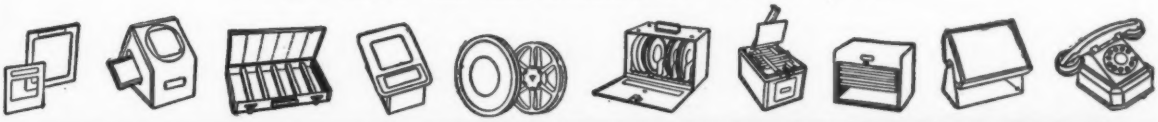

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for "Double or More Light" Per Flash

Tremendous light output, portable, economical, easy to handle, no battery or synchronization troubles — all this, yes! But do you know how versatile and adaptable AMGLO SPEEDLIGHT UNITS can be?

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ARGUS C3, f3.5 flash ce.	59.95	42.50	29.00
ARGUS 21, f3.5 ctd.	51.75	39.50	22.50
BOLSEY B, f3.2 ctd, RF	55.90	43.50	30.00
BOLSEY B2, f3.2 ctd. RF	66.90	49.00	35.00
BOLSEY C, f3.2 Reflex	99.50	78.95	47.50
CONTAX IIA, f1.5 Sonnar	460.00		229.00
CONTAX IIA, f2 Sonnar	380.00		189.00
KODAK FLASH Bantam	49.50	39.50	24.00
KODAK 35 Rangefinder	86.75	69.50	44.50
KODAK Pony 135	34.75		17.50
KINE EXAKTA, f2 ctd. Xenon		129.00	79.00
LEICA IIIC, f2 Summitar	385.00	239.00	190.00
LEICA IIIC, f3.5 Elmar	280.00	189.50	110.00
LEICA IIC, f2 Elmar	210.00	159.00	94.00
LEICA Russian, f3.5 RF		59.50	29.50
PERFEX 44, f3.5 ce.		29.50	18.50
PERFEX 53, f3.5 ce.		33.95	20.00
RETINA IIB f2 ctd. Xenon	114.00		
STEREO REALIST, f3.5	162.50	129.50	95.00
ZEISS Tenex, f3.5		39.50	24.50
ZEISS Contessa, f2.8 Tessar, ce.	199.00		110.00

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ARGOFLEX E, f4.5 ctd.	69.63	33.50	22.50
ARGOFLEX EF, synchro	49.95		24.50
CIROFLEX B, f3.5 ctd.	76.00	39.50	25.00
CIROFLEX D, synchro	83.50	63.50	47.50
KODAK Reflex II, case	155.00	125.00	85.00
IKOFLEX IIA, f3.5 Tessar, case	168.00	132.00	90.00
ROLLEICORD synchro, f3.5 Triotar, ce.	130.00		69.50
ROLLEICORD synchro, f3.5 Xenar, ce.	140.00		74.50
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120 VOIGTLANDER Bessa, f7.7		14.95	9.95
120 VOIGTLANDER f6.3		12.95	7.95
616 KODAK Jiffy		8.95	5.00
POLAROID Land Camera	89.75	69.00	45.00
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616 VIGILANT Jr.		17.50	11.00
PLAUBEL Rollop, f3.8 lens RF		85.00	50.00
SUPER IKONTA C, f4.5 Tessar		69.50	45.00
2¼x2¼ Wirgin, f4.5 ctd. Woll		24.50	15.00
620 KODAK Monitor, f4.5 ctd., synchro, ce.	45.00	65.00	37.50
620 KODAK Sr. f4.5		24.50	20.00
620 KODAK Vigilant, f4.5 ctd. synchro		42.50	27.50
ANSCO Speedex f6.3	39.50		20.00
AGFA Ventura Deluxe	49.95		25.00
AGFA Ventura f4.5	34.50		17.50
KODAK Tourist f4.5 1/800	95.00	72.50	50.00
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SUPER IKONTA A, synchro, f3.5 Tessar	162.00		75.00
SUPER IKONTA B, synchro, f2.8 Tessar	224.		100.00
SUPER IKONTA BX, synchro, f2.8 Tessar	268.00		125.00
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ZEISS IKONTA A, f4.5 ctd.	50.00		20.00
ZEISS IKONTA B, f4.5 ctd.	48.00		22.00
ZEISS IKONTA B, f3.5 Tessar, ctd.	99.00		45.00
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3" Yvar f2.5 compartment case.
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Weston Cadet	21.50	10.00
DeJur Dual Professional	24.50	12.00
Norwood Director (with grid and disk)	31.95	15.00
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REVERE Ranger f2.5 ctd.	62.50	46.50
B&H Auto 8, f1.9 ctd.	205.95	
KODAK Reliant f2.7 ctd.	79.00	
KODAK Reliant f1.9 ctd.	97.50	74.50
KODAK Mag 8, f1.9 ctd.	147.50	119.50
REVERE Mag. f2.5 ctd.	87.50	67.50
DEJUR Citation, f2.5 ctd.	69.50	
DEJUR Embassy f2.5 ctd.	99.50	73.00
KEYSTONE Olympic f1.9	88.50	
DEJUR Fadematic f2.5 ctd.	132.50	97.75
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KEYSTONE A12 turret f2.5	90.00	79.50
KEYSTONE K-50, f2.5 mag.	114.50	
KODAK Mag 15, f1.9 ctd. Ektar	175.00	138.50
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FILM CLIPS, all metal—6 for	1.00
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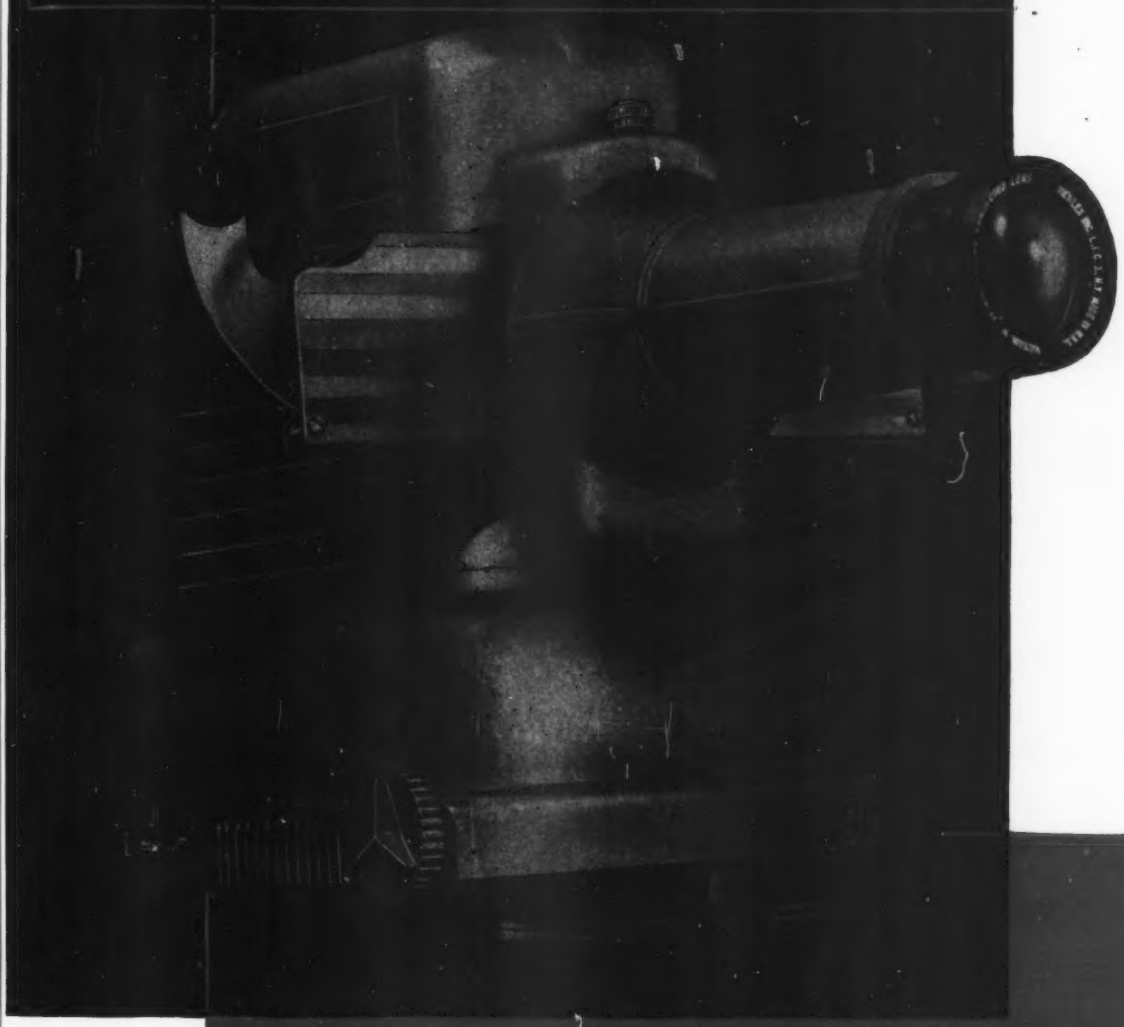

This new Viewlex projector is a miracle of precision engineering. In design and performance there's never been another projector like it. Its sharp, brilliantly clear images have that unbelievable clarity which makes every one of your prized slides a joy to behold.

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Viewlex

VIEWLEX, INC., 35-01 QUEENS BOULEVARD · LONG ISLAND CITY 1, N. Y.

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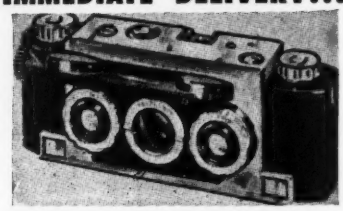

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The Camera That Sees the Same As You

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CAMERA AND VIEWER (Tax Included) **$182.25**

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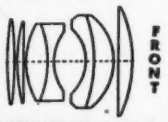
LATEST ARRIVAL . . . the NEW LEITZ SUMMARIT 50mm F1.5

with E. R. Case..... **$486.00**



SUMMARIT 50mm F1.5 COATED SPEED LENS

NEW Wide Angle Lens Summaron 35mm f3.5 (Coated) $123.20
LEITZ Selftimer & Purse..... 7.77
LEICA Flashgun 63.00
Also New Telephoto 85mm lens
SUMMAREX f1.5 (C)..... 472.50

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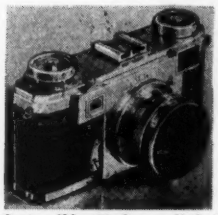

At Last, The New

CONTAX IIA 1950 MODEL IS HERE!

Contax IIA with Sonnar f2, 5cm $385.00
Contax IIA with Sonnar f1.5, 5cm..... $460.00
Everready Case 12.00

Now has the following improvements: Built-in Flash Synchronization; Somewhat smaller in all directions; Slightly larger Winding Knob with Counter; Larger Rewind Button with Film Indicator; Self-Timer permits pre-setting for 3, 6, 9 and 12 seconds; Factory T-Coated lens in lightweight mounts.

ALL LATEST ZEISS IMPORTED CAMERAS AVAILABLE . . . Write for list!

THE NEW AUTOMATIC ROLLEIFLEX

with the FAST 8cm f2.8 (C) Zeiss Tessar in Compur 1/400 sec. Complete with ER Case **$325**

New features add to Rollei versatility . . .

- Simply plug in for flash photography
- Compose and focus at waist level or at eye level or compose through open frame

and as always Automatic film transport.

With Zeiss Tessar f3.5 and Case $275.00
With Schneider Xenar f3.5 and Case $235.00

ALSO, NEW ROLLEICORDS WITH Xenar f3.5..... $140.00
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of historic lands "come-to-life" IN THREE DIMENSIONS

$9.95 $2.00 $39.50 $2.00

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WE HAVE THEM ALL

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- Positively light-proof in brightest sunlight.
- Double zippered.
- Ample room.
- Elastic sleeves.

17 x 21 - $ 5.75
29 x 34 - 8.75
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Postpaid to destination

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FOR YOUR
★ ROLLEI
★ CONTAX
★ LEICA
★ IKOFLEX

- Internal automatic flashing switch
- No solenoid; no double-tripping
- Synchronizes at ALL shutter speeds
- Works consistently at ALL temperatures
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- Hundreds now in use! 1-year Guarantee; Prompt Service

THE SWITCH MECHANISM DOES NOT RETARD SHUTTER

ONLY **$34.50** With series outlet connecting cord.

INSTALLATION ON 1950 ROLLEI & IKOFLEX $45.
Battery Case, Bracket and Reflector for above
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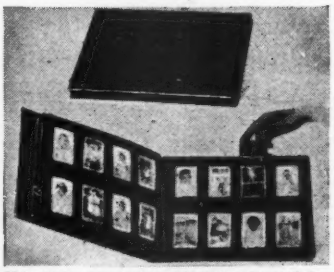

This Album accommodates 144 Polaroid snapshots (Special size D).

Pages are interchangeable with any of the following

AVAILABLE also in 5 "Popular" Sizes

"A" for 2¼ x 3¼ (620-120) holds..... 192
"B" for 2⅝ x 4⅝ (616-116) holds..... 192
"C" for 2¼ x 2¼ (Square) holds..... 288
"D" for 3¼ x 4⅝ (Jumbo) holds..... 144
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Entire Album available for each snapshot. Extra refill. Leaves for each size available. Looseleaf Binder.

Fond memories can be preserved in this clever, new Photo-Album. On each of the 24 pages you can slide from 6 to 12 pictures into place and fit the right negative underneath each one so it won't be lost. Cover, Genuine Wid-Loid, Stamped in Genuine 24 Karat Gold. Binding allows adding extra pages, as desired.

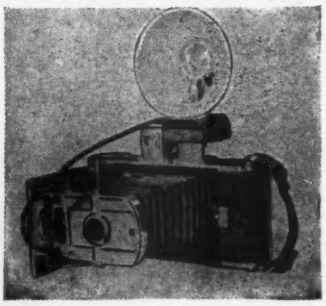
10" wide by 15" long..... **$5.00**

EXTRA LEAVES (any size).....25c ea.
Name stamped on album in gold.....1.00

FOR YOUR

POLAROID LAND CAMERA

Instant INDOOR snaps are a sure thing with a Kalart Compak Flash Unit attached to a Polaroid Land Camera. We suggest the NEW Kalart Compak Flash unit . . . Fits alongside of Viewfinder (as illustrated) SHIPPED PREPAID.....$9.95



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NEW—A MASTER COMPARTMENT CASE $29.75
Holds camera, meter, flash unit, films, bulbs, prints and instructions.

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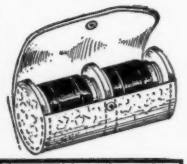
HAVE PROVEN A MUST!

$16.95 each lens

For these cameras: ArgoFlex, ArgusA2, C2, C3, 21, Bantam, Bolsey B, B2, C, Ciroflex B, C, D, E, Clarus, Kodak 35 (RF), Mercury I, II, Perfex, Pony 828, 135, Retina, Uniflex.



Set of Telephoto and Wideangle lenses for any of the cameras listed..... **$29.95**
New, uniformly low prices save you between $5.25 and $19.70 per lens!

NEW FEATURES NOT AVAILABLE BEFORE

Telephoto Finder Mask, supplied free of charge with every lens, for every camera requiring it.

All lenses furnished with either built-in or separate filterholders (saving you $1.25 or more per lens!)

Interchangeability of adapters, so that one lens may often be used on several different cameras.*

Scientifically designed means of attachment of auxiliary lens to camera—every adapter expressly fitted for your camera.

*If you wish to purchase a lens or set of lenses to be used on two or more cameras, write us what your problem is, and we will try to furnish you with that model which can be adapted for use with your particular cameras. Each lens is furnished for use with one camera only—additional adapters are $1.25 each.

Spiratone was first to introduce popularly priced auxiliary lenses on the market. Spiratone leads again in offering you the only complete line of telephoto and wideangle lenses at the lowest price ever!

WARRANTY: Spiratone Auxiliary Telephoto and Wideangle lenses are guaranteed to be the finest available and to offer you more valuable features than any similar lens at the same or a higher price.

FILTERS: Your choice of medium yellow, green, orange, red, haze, and photoflood conversion, for use with Spiratone lenses:
Each Filter $1.00
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PROVEN FEATURES STILL AVAILABLE DESPITE NEW LOW PRICES:

Extra-hard S-coating.
Full color correction.
Free genuine leather case.
Lifetime Service Guarantee.
No change in exposure or lens opening necessary.

When ordering, be sure to state what camera and lens you have.

Shipping Costs are additional. Allow for approximate postage and insurance. 25% deposit required on C.O.D. orders.

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hollywood and vine

Willard Hatch of the Yakima, Washington *Daily Republic* had a most distinguished photo assistant while shooting the Central Washington Fair recently. Hatch had gone to the Fair with Supreme Court Justice William Douglas to get some shots of him looking over the exhibits. At the gate he suggested that the Justice dispense with buying a ticket and they'd go in on his press pass to save time. But the gal at the gate had different ideas. She let Hatch through—but not recognizing the Justice, firmly blocked his entrance. Hatch stated they were going in to take pictures and that the man she was barring, was with him. Turning to the Justice, she said, "Who are you, his assistant?" With a broad grin the Supreme Court Justice replied, "Sure," and the ticket taker waved him in.

Ken McLaughlin of the *San Francisco Chronice* is the newly elected President of the National Press Photographers' Association. Taking his place as Regional Vice President in the West Coast area is N. L. "Mike" Hazelip of the *San Diego Union and Evening Tribune.*

For those photographers with composition problems, consider a man with a tough one. In his next picture, *William Daniels,* Universal-International cameraman, has the problem of arranging all his movie frames to include the non-existent six-foot rabbit, "Harvey" for the movie of that name. He must create in the audience's mind, the "picture" of Harvey, even though nothing will be visible in the film frame, so that his composition in taking the picture will not appear to be completely unbalanced. For example, Jimmy Stewart in a long sequence may be shown talking to Harvey who is supposed to be in the opposite corner of the film frame. Daniels must produce the impression so vividly that Harvey is actually there, that the picture will be viewed with the thought that there are *two* people, not one, in the scene.

George Sidney, a director at M-G-M for the past 10 or 12 years has an enviable spot on the set for making candids of the stars. An amateur camera fan, he sometimes makes from three to four hundred stills during and between takes on a big picture. His director's chair is made to hold a special arm full of cameras and lenses and when

GEORGE SIDNEY

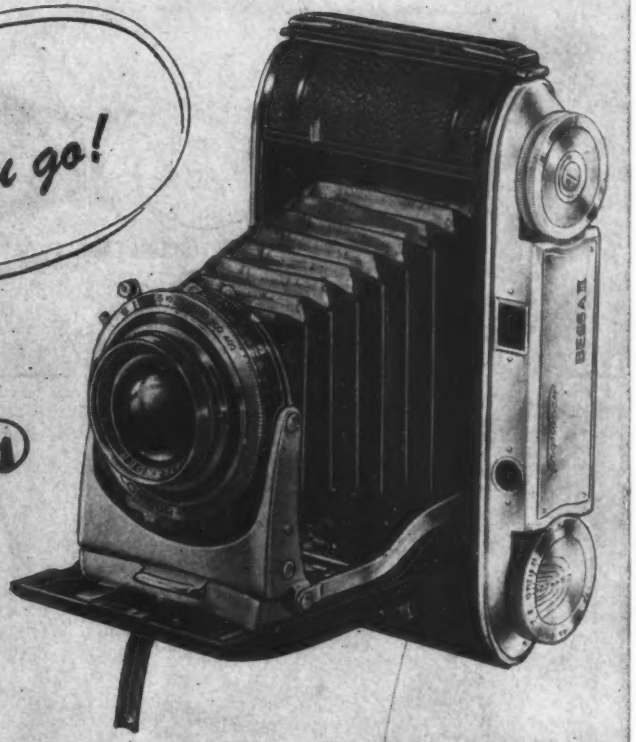
he rides a camera boom, visits a star's dressing room or comes upon chorus girls resting, he has his camera clicking before he says hello. Using studio lighting, slow shutter speeds and fast lenses on a Rollei and a Leica, he avoids flash. His subjects have sometimes been caught in awkward poses (Clark Gable in his shorts or Betty Hutton with a muddy face) but they seem to like his results regardless. Miss Hutton as a matter of fact, thought so highly of the muddy faced portrait that it now hangs mural size in her living room. The picture above of Janet Leigh which Sidney shot into a mirror and included himself was made just as she was getting set for a scene.

Edward Weston is the subject of a movie titled "The Photographer," which Willard Van Dyke has made for the State Dept. to tell more than 35 countries in many languages how an artist of Weston's stature lives and works in America.

The Los Angeles Mirror which lays stress on speed in its newspaper photography has an able assistant in the person of daredevil Bud Wiser, ex-movie motorcycle stuntman who has been with *The Mirror* since it started. Once a picture is snapped it's Wiser's job to get it to *The Mirror* as soon as possible. Wiser's record run of 32 minutes, covering the heavily traveled 28 miles from the scene of a tragic airline crash near Los Angeles gave *The Mirror* first pictures of the catastrophe. On the open highway, where

Continued on page 97

Ready for action wherever you go!



Voigtländer's

FINEST 2¼" x 3¼"

ROLL FILM CAMERA

RANGEFINDER BESSA II

This newest Voigtlander has among its features a combined viewfinder and rangefinder of super-imposed image type . . . focusing by moving complete lens . . . new Compur Rapid Shutter, speeds 1 sec. to 1/400th second . . . built-in Flash Synchronization . . . streamlined for easy handling . . . rich Satin Chrome finish . . . genuine leather covering.

With Color-Skopar f3.5 Lens $115.00

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37mm VOIGTLANDER ACCESSORIES

Yellow Filter
$4.31

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$2.87

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NOW IS THE TIME TO TRADE-IT-IN FOR A

2¼" x 2¼"

Ciro-flex

MODEL B

with F3.5 Wollensak Lens in Alphax Shutter

AMERICA'S OUTSTANDING VALUE IN REFLEX CAMERAS

$76.98 CARRYING CASE $8.50

You see the picture full size and brilliantly defined on the ground glass before you snap the shutter.

Bring in your old camera and let us appraise it for you. If it's inconvenient for you to come into the store, use the coupon below.

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Gentlemen: Please let me know the amount you will allow me on my old camera toward the purchase of a Model B Ciro-flex Camera.

NAME OF CAMERA_____

LENS AND SHUTTER_____

CONDITION_____ MODEL YEAR_____

Send me Bruce Downes' new book, "Photography with the Ciro-flex". I am enclosing remittance for ..... for CLOTH EDITION ☐ PAPER BOUND EDITION ☐.

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Mail orders filled. Time payments arranged on local and suburban sales, if desired.

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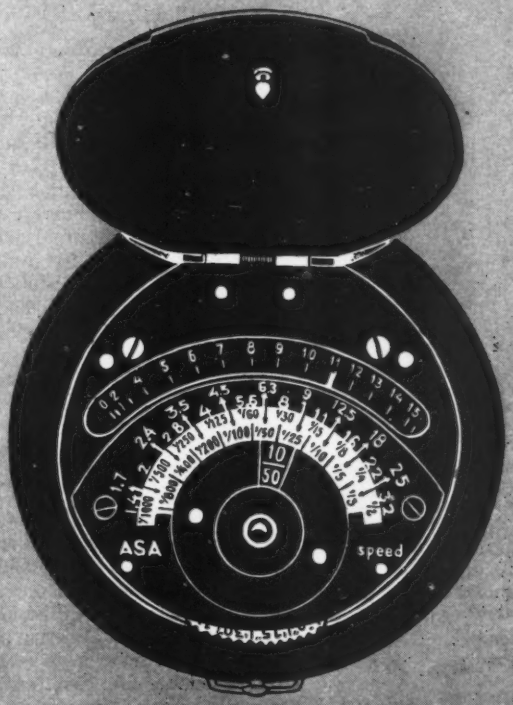

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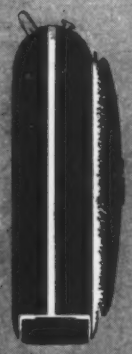
PHOTO ELECTRIC CELL

EXPOSURE METER

BY BERTRAM

An exceptional value in one of the finest exposure meters made.

$24.95



Thin enough to slide into your watch pocket.

Here's an exposure meter that has the entire photographic world agog! Professionals and amateurs alike have marvelled at its functional simplicity, its good looks, and its extreme accuracy. The Chronos is feather light. It weighs only 2 ounces due to a completely new and revolutionary design.

Here are a few other features:

IT'S EXTREMELY SENSITIVE, yet very durable and shock-proof.

IT'S COMPACT. About the size of a pocket watch and can be carried in watch pocket, shirt pocket, or worn on the wrist with equal facility.

IT'S EASY TO USE. Simple, accurate calibrated markings on the dial are visible the instant the cover flies open.

IT CAN STAND HARD KNOCKS. Has hunting case protection like fine pocket watches and the snap-face lid protects both dial markings and electric cell against bumps, shocks and damage.

The Chronos is simple to operate and practically fool-proof. Bring in or mail your old meter and we will give you a liberal trade-in allowance toward the purchase of a new Chronos.

MAIL ORDERS FILLED. ADD POSTAGE.
LIBERAL TRADE-IN ALLOWANCE

AVAILABLE AT YOUR DEALER OR

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TIME-O-LITE

Automatic Electric Timer

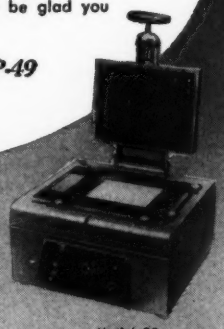
Time-O-Lite Master
M-49
$19.50

Because you buy a timer only once you want it to last for a very long time. Only a precision-built instrument like Time-O-Lite, manufactured to the highest quality standards, can make precise time measurements so essential to good photography . . . can make them dependably year in and year out.

Many of the first Time-O-Lite Automatic Electric Timers sold 15 years ago are still in active service . . . more than a quarter of a million are in use today the world over. That *is proof of quality and dependability*. What other timer can match this record?

See Time-O-Lite at your dealer today. Operate and examine its many superior features. You'll be glad you selected Time-O-Lite.

Time-O-Lite Professional P-49
$24.50



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Embodying the latest developments in printing box engineering with built-in timers these units make it easier to get good prints by assuring split-second accuracy in making exposures. Built for heavy duty continuous service. Attractive hammaroid finish on welded steel.

Model 35
for 5x7 prints.
$59.50 plus tax.

Model 80
for 8x10 prints.
$124.50 plus tax.

TIME-O-LITE—*Known the World Over*

Varilite, Light Control Unit, $12.75

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Signalling, Time-O-Lite Model S-49, $12.50

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photo markets

$5000 in Awards

Have you taken or seen any pictures lately which you feel "speak up for freedom" in the sense that they emphasize some aspect of our free way of life in this country? If so, you might like to nominate them for a 1950 Freedoms Foundation Award. Awards in the still pictures category will include first prize of $1500, four awards of $300 each, five awards of $200 each and thirteen $100 prizes. In addition, Honor Medals and Certificates of Merit will be given for other photographs with captions which best illustrate American freedom in action. A typical photograph is shown below.

Freedoms Foundation has also set up categories for 16mm and 35mm motion pictures with a total of $5000 in awards for each classification. A general category in which slide films are eligible has also been established. Five awards of $1000 each and twenty awards of $500 each will be given in this general group. Material submitted for awards must have originated after September 20, 1949, and be in the mails before November 1, 1950. Sole criterion for judging all entries will be the Credo of Freedoms Foundation. All persons who desire to nominate either their own work or that of others for the 1950 Freedoms Foundation Awards may obtain official entry blanks containing the Credo by writing to Freedoms Foundation, Valley Forge, Pennsylvania.

Wants 35mm Color

The Society for Visual Education, Inc. welcomes the opportunity to view 35mm transparencies of photographers who have recently travelled *outside* continental North and South America. It would consider these transparencies for purchase, and possible inclusion in the S. V. E. library of slides and filmstrips. For further information, write to: Society for Visual Education, Inc., 1345 West Diversey Parkway, Chicago 14, Illinois.

Correction

• ***Modern Photography's Directory of Photo Markets in the December, 1949 issue listed the Compton Advertising Agency as in the market for free lance work. This was in error.***

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LEICA IIIC with Ctd F2 Summitar lens, Case, Lenscap.
SPECIAL (used) $229.00

35mm ANSCO COLOR Reloads

Factory Fresh Guaranteed
Safety Film. $1.25 ea.
20 Exp. ..... 4 for $4.75
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25 Ft. Bulk 6.50
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20 Exp. Roll, incl. Mounting 2 for $1.75

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BOLSEY B2 OUTFIT—Brand New Bolsey B2 (66.90) E.R. Case, Flashgun, Cable Release, Sunshade, 2 filters, 10 rolls B.&W. Film, 1 roll Ansco Color (Processing FREE) PLUS TELEPHOTO LENS Reg. 136.40. OUR SPECIAL SALE PRICE $89.50

NEW KINE EXAKTA V

1950 Model!!
- Serves as two cameras, while you buy only one!
- Two built-in interchangeable viewfinders . . . Reflex Hood and eye level Sport finder!
- Two Built-in Flash Terminals, Regular and Strobe!

with F3.5 T ctd. Tessar lens $199.50
with F2 T ctd. Xenon lens 227.50
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CARRYING CASE 12.00

Minifilm will allow you a minimum of $110.00 for your old Kine Exakta Camera.

YOU SAVE $69.63!!

Latest Model Kodak Retina 11B with F2 Xenon Ctd. Lens, Built-in syncro compur rapid shutter, Cpld Rfdr.
Reg. $197.63
YOUR COST... $128.00
USED
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LEICA CAMERAS

	NEW	USED	Trade-In Allowance
Leica Standard, F3.5 Elmar		59.00	35.00
Leica D, F3.5 Elmar		94.00	55.00
Leica IIIA, F3.5 Elmar		122.00	90.00
Leica IIIA, F2 Summar, ec		139.50	110.00
Leica IIIC, F3.5 Elmar Ctd. ec	280.00	179.00	130.00
Leica IIIC, F2 Summitar Ctd. ec	385.00	229.00	200.00
Leica IIIC, F1.5 Ctd. Sonnar, ec		255.00	210.00
Leica IIIC, F1.5 Ctd. Summarit	472.50	325.00	240.00

LEICA CONTAX LENSES & ACCESSORIES

	NEW	USED	Trade-In Allowance
Leica Manual, Latest	4.50		
Leitz Polaroid Filter	32.95	22.00	15.00
Focaslide copying attach	45.88	35.50	23.00
Leitz Vidom Finder		28.00	20.00
Leitz Imarect Finder	77.00	34.50	26.00
Leitz Nooky Attach	70.10	45.00	30.00
Leitz Leica Motor		49.00	30.00
Leitz VIII Synchro	63.00	49.00	25.00
Jen Leica Flash	32.50	23.75	15.00
New Leitz 2x2 Bindomat	18.00		
Gen. Leica Eveready Case	12.30	6.95	
Speed O Copy for Leica or Contax	38.50	28.50	18.00
35mm F3.5 W.A. Elmar		69 50	50.00
35mm F3.5 W.A. Elmar ctd	123.20	84.00	60.00
35mm F3.5 Summaron ctd	123.20	94.50	70.00
50mm F3.5 Elmar lens		35.00	20.00
50mm F3.5 Elmar ctd. lens	84.00	49.00	30.00
50mm F2 Summitar ctd	189.00	97.50	75.00
73mm F1.9 Hektor lens, Tele.		94.00	75.00
90mm F4 Elmar Tele lens, ctd.	155.40	89.50	65.00
135mm Hektor F4.5 Tele. lens		93.00	65.00
90mm F4 Elmar ctd. chrome	155.40	98.50	75.00
135mm Hektor F4.5 ctd. Tele	236.60	109.00	80.00
28mm Zeiss Tessar F8 W.A.	145.00	72.50	50.00
35mm Zeiss Biogon F2.8 W.A.	234.00	118.00	90.00
85mm Zeiss Sonnar F2		159.00	125.00
135mm Zeiss Sonnar F4		118.00	90.00

MINICAMS AT MINIFILM

	NEW	USED	Trade-In Allowance
Univex Mercury I, F3.5		14.50	8.00
Mercury II, F2.7 ctd		27.50	20.00
Agfa Karat IIm, Rfdr., F2.8 Xenar		44.00	28.00
Argus A2, F4.5 ctd		17.50	12.00
Argus C3, F3.5 Ctd., Flash ce	59.95	39.50	30.00
Argus 21, F3.5 Ctd	60.25	34.50	24.00
Contax IIA, F2 Ctd. Sonnar	385.00	255.00	210.00
Contax S Reflex, F2 T Ctd. Biotar	475.00	325.00	250.00
Rectaflex, F2 Ctd. Xenon	295.00	215.00	160.00
Kodak Ektra, F1.9 Ektar		278.00	215.00
Bolsey B, Rfdr. F3.2 ctd	55.90	34.50	25.00
Bolsey B2, F3.2 ctd., Rfdr.	66.90	49.00	35.00
Bolsey Model C 35mm Reflex	99.50	67.50	50.00

ROLL FILM CAMERAS

	NEW	USED	Trade-In Allowance
Super Ikonta A, F3.5 Tessar		79.00	55.00
Super Ikonta A Special, F3.5 Tessar ce	171.00	105.00	75.00
Super Ikonta B, F2.8 Tessar	235.00	119.00	90.00
Super Ikonta BX, F2.8 Tessar	280.00	154.00	110.00
Super Ikonta C Special F3.5 Tessar	190.00	119.00	80.00
Polaroid Land Camera	89.75	64.50	45.00
Medalist I, F3.5 Ektar ctd		109.00	80.00
Medalist II, F3.5 Ektar Ctd. ce	312.50	174.00	135.00

MINI REFLEX

	NEW	USED	Trade-In Allowance
Argoflex E, F4.5 ctd. ce	69.63	33.50	28.00
Ciroflex B, F3.5 ctd. Alphax	76.98	47.50	38.00
Ciroflex C, F3.5 ctd. Rapax	99.45	59.50	50.00
Ciroflex D, F3.5 ctd. Rapax Synchro	83.50	64.00	50.00
Ciroflex E, F3.5 ctd. Rapax Synchro	113.00	84.00	70.00
Ciroflex F, F3.5 ctd. Rapax Synchro	148.75	109.00	80.00
Ikoflex I, F3.5 T ctd. Tessar ce	104.00	79.50	60.00
Ikoflex II, F3.5 T ctd. Tessar ce	168.00	119.00	90.00
Rolleicord I, F4.5 Triotar, ce		54.00	40.00
Rolleicord IIA, F3.4 ctd. Triotar or Xenar, ce	109.00	84.00	70.00
Rolleicord IIB, F3.5 Ctd. Triotar ce Flash synchro	130.00	99.50	75.00
Rolleicord IIB. F3.5 Ctd. Xenar ce Flash synchro	140.00	105.00	80.00
Auto Rolleiflex IIB, F3.5 Xenar ctd. lens	220.00	145.00	110.00
Auto Rolleiflex IIB, F3.5 Tessar ctd. lens	260.00	169.00	120.00
Kodak Reflex, F3.5 ctd. ce	95.00	64.00	45.00
Kodak Reflex II, F3.5 ctd. ce	154.91	109.00	85.00

PRESS CAMERAS

	NEW	USED	Trade-In Allowance
2¼x3¼ Busch, F4.5 Well. ctd. Rapax w/cpld. rfdr	161.25	108.00	80.00
2¼x3¼ Crown Graphic, F4.5 ctd. w/Kalart rfdr	194.00	155.00	115.00
2¼ x 3¼ Pacemaker Speed Graphic, F4.5 ctd. w/Kalart rfdr.	232.00	175.00	125.00
2¼x3¼ Ann. Speed Graphic, F4.5 Rfdr., Flash, Acces		117.00	95.00
6x9cm Film Pack Camera, Compur Shutter FPA		39.00	20.00
9x12cm Film Pack Camera, F4.5 compur Shutter FPA		49.00	25.00
4x5 Crown Graphic, F4.7 ctd. Ektar w/cpld. rfdr	209.00	169.00	115.00
4x5 Pacemaker Sp. Graphic, F4.7 ctd. Ektar w/Kalart rfdr.	248.00	184.00	155.00
2¼ x 3¼ Century Graphic, F4.5 ctd. Triotar, Alphax Synchro	109.50		55.00
2¼x3¼ Graphic Roll Film Back	19.95		

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PHOTO: GERSTEIN

TEMPO

the college magazine that discovered photography

BY JOYCE CORTLAND

Classes were forgotten temporarily by a group of young editor-photographers one day last October as they sweated out student reaction to a new publication at the University of Miami, Coral Gables, Florida. Months of summer work had gone into preparing *Tempo* for its debut. It featured picture-coverage in its articles instead of low-brow humor, amateur stories, and "he-she" jokes. Each article was supported by excellent photographs and layouts of professional calibre. But the question was: Would students long accustomed to the smutty type of campus magazines take to a new magazine that emphasized quality?

Before afternoon classes were over, the editors had the answer. The reports of co-ed salesgirls tied in with the consensus of student comments; the answer was an emphatic "Yes."

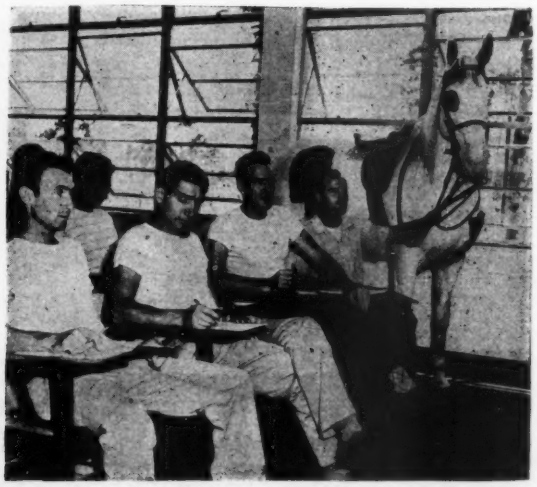
The success that *Tempo* has maintained from its very beginning can be traced to its staff of photographers, its selection of stories with picture appeal, and the simplicity of its layout style.

Most of the art layouts are made by Editor Bob Gelberg, who believes in straightforward picture presentation. Gelberg uses no pictures printed at drunken angles and no frilly gingerbread on his pages. He nourishes a dim viewpoint on flowery writing and insists upon simple, straight reporting. His photographers are given a free hand, but are encouraged to present as much variety as possible in the picture coverage of a story. Alert for humor story possibilities, two staff photographers recently produced a parody on a freshman manual, "Don'ts For Freshmen;" a typical picture set-up revealed a horse in a classroom to illustrate the rule, "Don't bring pets to class with you."

On the more sober side, *Tempo's* photographers cover important campus news—Homecoming, football, and basketball, visits of important national figures, and the constant changes taking place on the four-year-old campus. Most of the shooting is done

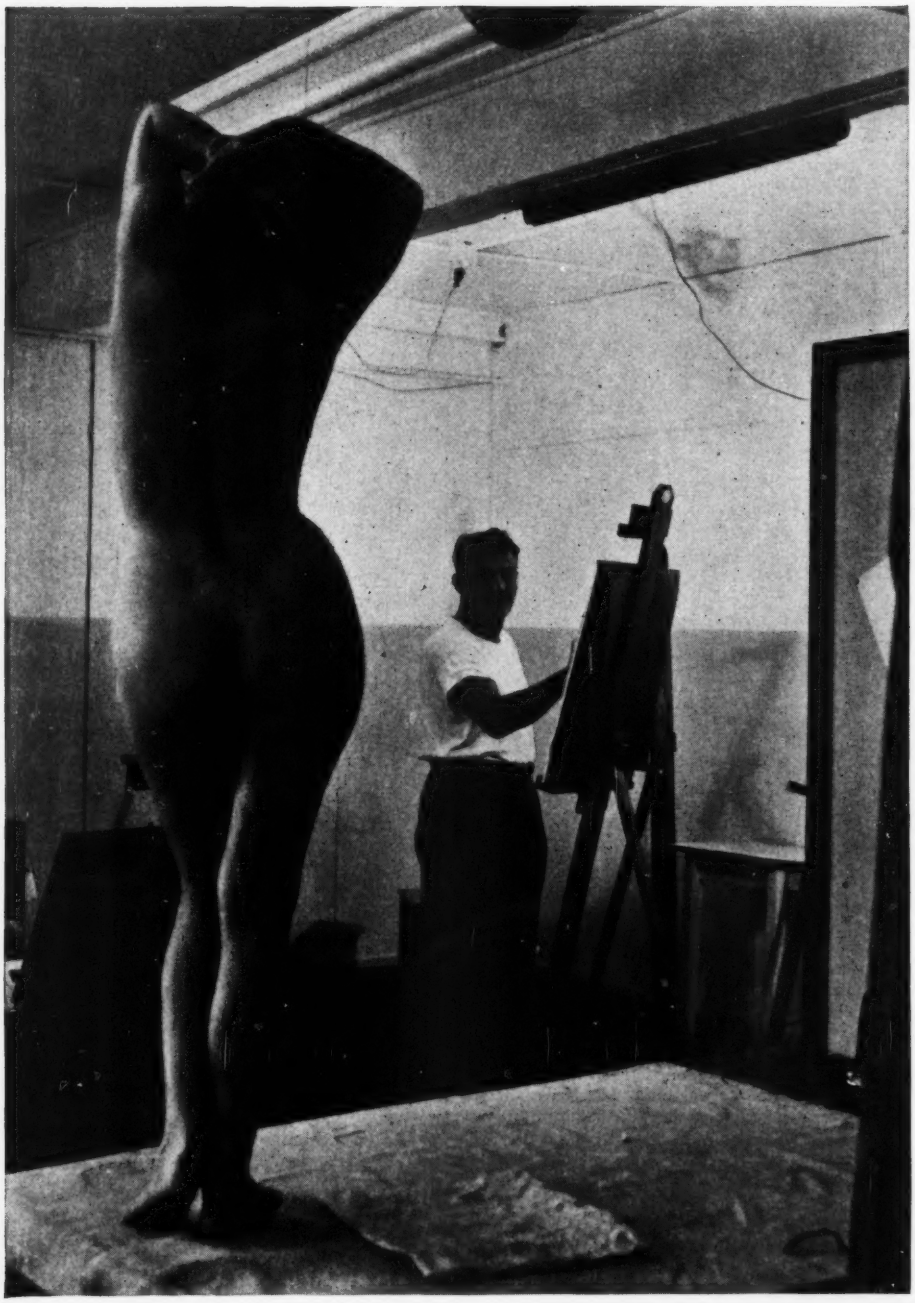
LARRY FRIED

BOB GELBERG



SIX vets who handled cameras during the war spark the picture end of the new college magazine, *Tempo*. In the top row (opposite page next to the title) are Henry Grant Compton, Larry Fried, and Joe Brignolo. In the bottom row are Ray Fisher, Bob Gelberg, and John Baiar. In policy, *Tempo* veers sharply from the smutty "he-she" jokes common to most college publications. Gag humor, such as the series called "Don'ts For New Frosh" is popular with both staff and readers. Three of the "don'ts" represented on these pages admonish frosh against bringing pets to class, necking in class, or getting fresh with waitresses. Each issue is glamourized with a Calendar Girl for the month. The Rolleiflex shot of Miss Barbara Wartell, above, was made by staff photographer Larry Fried.

LARRY FRIED



with natural lighting because all six photographers believe this results in more realistic pictures. They also believe in overshooting to make sure of getting plenty of variety in their picture assignments. It is not unusual for a *Tempo* photographer to turn in 100 pictures, knowing that only 10 will be used.

All six of *Tempo's* photographers are war-veterans in their twenties, who received most of their experience in the armed services, and who are planning careers in photography upon graduation. All are either full or part time students at the University. Editor Bob Gelberg, Henry Grant Compton, and Larry Fried are working toward degrees in journalism or allied fields. Ray Fisher is a full time student, who plans to continue his photographic studies abroad. The two remaining photographers, Brignolo and Baiar, are partners in their own studio and take night courses in commercial art.

Editor Gelberg, a 23-year-old journalism major, began splashing hypo on the floor of the closet that served as his darkroom at the age of 12. In 1945 Uncle Sam tapped him on the shoulder and he

USING a Contax 35mm camera, opened to F:2 at 1/10 second, photographer Henry Grant Compton registered the concern of a Miami player and three coaches during the Miami-Purdue game. For the picture on the opposite page, Compton used an F:2.8 opening at 1/10 second to photograph a student and model by natural light. The Rolleiflex picture below, by Larry Fried, was a gag shot captioned: "Don't Talk Back to Upper Classmen."

wound up at the Signal Corps Photo Center, L.I.C., where he studied News Photographic Technique. Assigned as a clinical photographer to the 97th General Hospital in Frankfort, Germany, he bought a Leica with 20 cartons of cigarettes and spent the next two years mastering the technique of its use.

Returning to Florida in 1947, he entered the University of Miami where his photographic knowledge and layout abilities eventually won him the editorship of the new *Tempo*. Gelberg's favorite camera nowadays is the Rolleiflex with which he covers everything from candids to football games.

Henry Grant Compton, is a 23-year-old freshman from New Jersey, who learned photography during the war as a public relations photographer with the Army in the Philippines and Japan. When he was transferred to the European theater, he spent the next few years touring the continent and shooting pictures for Army Pictorial Service, then became a staff photographer for Stars and Stripes. Among the top news breaks that Compton covered for the paper was the Berlin air-lift and blockade, and the giant chemical explosion at Ludwigshaffen, Germany.

Continued on page 93

CIRO-FLEX

The fifth in Modern's series of articles on popular cameras

BY FORD BANCROFT

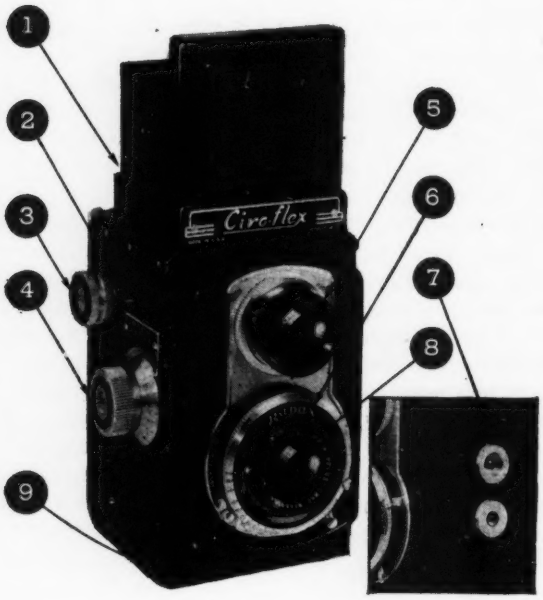
If any single type of camera could be called the fair-haired favorite of advanced amateur and magazine photographers the world over, it would probably be the twin-lens reflex that produces twelve negatives, each 2¼ x 2¼ inches square on size 120 or 620 roll film.

Before the last war only a few makes of twin-lens reflexes were available, but today every major camera producing nation in the world is cashing in on their popularity. Most of the cameras now being produced in this line are unblushing imitations of pre-war German Rolleiflexes, Rolleicords, Ikoflexes, and similar designs, but a few manufacturers who have dipped into the same common bin have come up with worth-while innovations of their own.

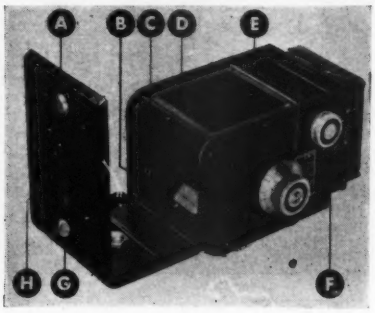
Among several American manufacturers of high-quality twin-lens reflexes the Ciro-flex people have practically become the "General Motors" producers of the twin-lens line. Bringing out a Ciro-flex in five different models beginning at $76.98 and ranging up to $148.75 (including the inevitable excise tax), they have produced a lens, shutter, and flash synchronization set-up within reach of any photographer interested in cameras in the upper medium-price range.

The box for all Ciro-flex cameras is made of welded steel and measures 3½"x3½"x5"in size. Covered with leatherette material and trimmed in black with natural steel knobs and front, this box is standard for all models.

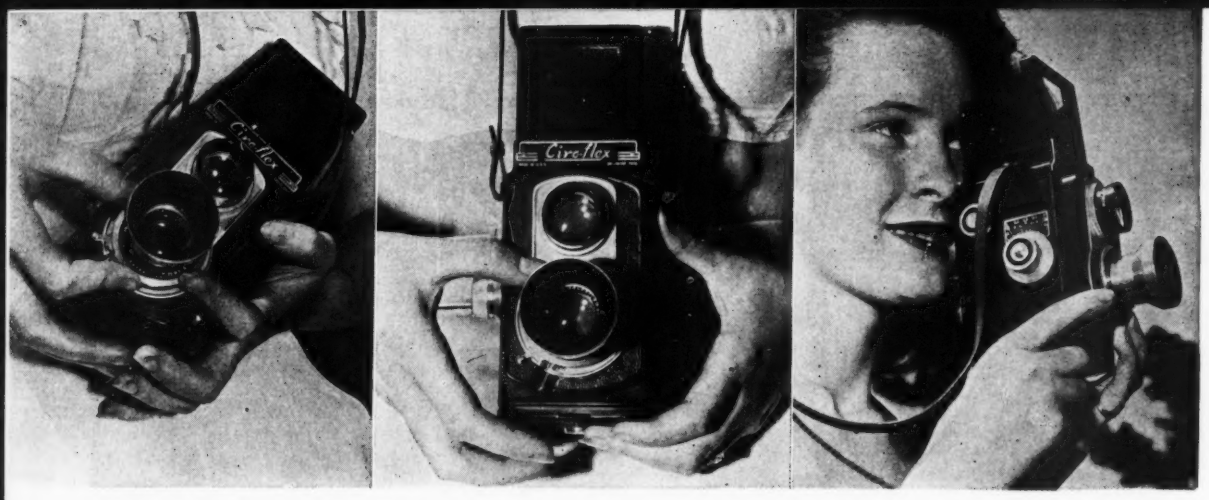
Like most twin-lens reflex cameras, the Ciro-flex actually consists of two cameras, one mounted on top of the other and each provided with a lens. Only the lower lens, however, admits light to the film when an exposure is made. The upper lens, a Wollensak Anastigmat F:3.2 coated lens focuses the image of a subject upon a mirror permanently



THE WORKING PARTS. 1. Viewing Hood. 2. Depth-of-field Scale. 3. Film Winding Knob. 4. Focusing Knob. 5. Viewing Lens (F:3.2 Wollensak anastigmat). 6. Shutter (Alphax or Rapax). 7. Built-in Flash Fitting. 8. Taking Lens. 9. Cable Release Fitting. THE INTERIOR (below). A. Release button for opening the back panel. B. Recess for holding a fresh roll of film. C. Spool holder. D. Focal plane opening. E. Film take-up spool. F. Winding knob for advancing film. G. Button for opening built-in window. H. Red window through which the numbers on the paper backing of the film are visible as each fresh frame is advanced.



TED BOKOR used a Model B Ciro-flex in making the above picture which has been reproduced in black-and-white from a transparency originally made on Anscocolor Daylight 120 film. Sunlight coming from the left on a late August afternoon provided the main light; for fill-in light, Bokor used an aluminum-finished cardboard reflector. With a UV 15 filter over the lens, the exposure was between F:5.6 and F:8 at 1/100th second. Note the over-all sharpness of the picture except in the bubbles where the blurring enhances the feeling of motion.



COCKING the shutter, (left). Waist-level shooting position, (center). Using the sportsfinder, (right).

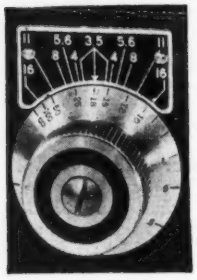
mounted at a 45° angle within the camera. The mirror, in turn, reflects the image it receives from the viewing lens upon a focusing screen which is the exact size of the negative being produced. Since the viewing lens has no diaphragm or shutter, the brilliant image that the operator sees right-side-up but laterally reversed on the focusing screen remains visible even while an exposure is being made with the "taking" lens.

Until recently, most of the focusing screens in Ciro-flex cameras were made of ground glass. Today, however, all of the new models are making use of what is known as the Hartley field lens. This is a plastic material ground so that it behaves similarly to a lens, intensifying the brilliance of the image—especially in the corners of the format where the illumination on groundglass focusing screens noticeably falls off.

In all except the Model F Ciro-flex, (which has a taking lens of F:3.2), the workhorse lens of the camera is the Wollensak 85mm Anastigmat F:3.5 coated lens. Both the viewing and the taking lens are mounted on a single panel so that they move in unison when the panel is racked in and out for focusing. The advantage of having a viewing lens slightly faster (F:3.2) than the taking lens (F:3.5) is the slight safety margin that the wider aperture of the viewing lens affords. In other words, if a picture image is sharp in the viewing lens at F:3.2, you know for certain that it will be sharp even when the wide open aperture of F:3.5 is used on the taking lens.

As with most other reflex cameras, the majority of Ciro-flex shots are made by composing the scene on the viewing screen mentioned above. When not in use, this screen is protected by a metal hood. By pressing a release lever, the four thin metal leaves surrounding the focusing screen spring into an open position. In this position, the hood shields the focusing screen from stray light from the sides so that the images transmitted by the viewing lens are clearly visible. Your head shields the focusing screen from light coming from above. For still sharper focusing, a small magnifier is provided. This is attached to the front panel of the hood by a hinge so that it can be brought into working position by simply lifting it up. Held in place by a snap spring, it is usually folded away after a critical focus has been made so that the composition can be studied.

BELOW, the depth-of-field scale on the Ciro-flex. Focused at 18 feet, the scale shows that an aperture of F:11 provides sharpness from about 12 to 40 feet from the lens.



Depth-of-Field Table for Ciro-flex 85mm Lenses

Distance	F:3.5	F:4.0	F:5.6	F:8.0	F:11.0	F:16.0	F:22.0
Inf.	*132'-Inf.*	*116'-Inf.*	*82.7'-Inf.*	*57.9'-Inf.*	*41.3'-Inf.*	*28.9'-Inf.*	*20.7'-Inf.*
100'	*57.0'-406'*	*53.7'-720'*	*45.3'-Inf.*	*36.7'-Inf.*	*29.3'-Inf.*	*22.5'-Inf.*	*17.2'-Inf.*
50'	*36.4'-80.0'*	*35.0'-87.6'*	*31.2'-125'*	*26.9'-353'*	*22.7'-Inf.*	*18.4'-Inf.*	*14.7'-Inf.*
25'	*21.2'-30.7'*	*20.6'-31.8'*	*19.3'-35.6'*	*17.5'-43.6'*	*15.7'-62.0'*	*13.5'-169'*	*11.4'-Inf.*
15'	*13.5'-16.9'*	*13.3'-17.2'*	*12.7'-18.2'*	*12.0'-20.1'*	*11.1'-23.3'*	*10.0'-30.4'*	*8.8'-51.7'*
10'	*9.3'-10.8'*	*9.2'-10.9'*	*9.0'-11.3'*	*8.6'-12.0'*	*8.1'-13.1'*	*7.5'-15.0'*	*6.8'-18.8'*
8'	*7.6'-8.5'*	*7.5'-8.6'*	*7.3'-8.8'*	*7.1'-9.2'*	*6.7'-9.8'*	*6.3'-10.9'*	*5.8'-12.7'*
6'	*5.8'-6.3'*	*5.7'-6.3'*	*5.6'-6.4'*	*5.5'-6.7'*	*5.3'-7.0'*	*5.0'-7.5'*	*4.7'-8.3'*
5'	*4.8'-5.2'*	*4.8'-5.2'*	*4.7'-5.3'*	*4.6'-5.4'*	*4.5'-5.6'*	*4.3'-6.0'*	*4.1'-6.5'*
4'	*3.9'-4.1'*	*3.9'-4.1'*	*3.8'-4.2'*	*3.8'-4.3'*	*3.7'-4.4'*	*3.6'-4.6'*	*3.4'-3.9'*
3½'	*3.4'-3.6'*	*3.4'-3.6'*	*3.4'-3.6'*	*3.3'-3.7'*	*3.3'-3.8'*	*3.2'-3.9'*	*3.0'-4.1'*

CANDID shooting at right angles.

In making pictures by means of the focusing screen, the camera is suspended by a neck strap (when a tripod is not used.) With the neck strap adjusted so that the camera is supported at a comfortable working distance from the eye, the camera is cupped in the hands in such a way as to keep the neck strap taut for extra steadiness. When an exposure is to be made, the camera should also be pressed against the chest, and the shutter should be tripped with a steadily applied pressure that avoids jerking the camera.

For following fast action, the inner section of the front panel of the hood folds down to form an open frame. By holding the camera at eye level and looking through a small opening in the rear panel of the focusing hood, the action can be followed through the "sports finder" thus created. Focusing is achieved either by studying the focusing panel within the hood or, more often, by estimating the distance between camera and subject and adjusting the focusing knob accordingly. Located on the left side of the camera, the focusing knob is scaled from three feet to infinity, and is calibrated for depth of field as well. Eye-level shots are made with the camera held in both hands and pressed firmly against the chest for steadiness.

High angle shots may be made by inverting the camera and holding it at arm's length over the head. Or, as is sometimes desirable in making candids, the operator can face in one direction and snap a picture at a right angle to that direction. In either of these cases, focusing is normally achieved by means of the focusing panel inside the hood.

All five models of the Ciro-flex cameras have the same basic box, and are equipped with either an *Alphax* or a *Rapax* shutter. The main difference between the various models lies in these shutters and the provisions for flash synchronization.

The Model B Ciro-flex which sells for $76.98, is equipped with the *Alphax* automatic or self-cocking shutter, which is the simplest to use. A knurled outer ring is revolved in either

TO ILLUMINATE the shadow areas of the girl's face in the picture below, flash was used off the camera as shown at the left. To use flash with Ciro-flex models B or C, you will need a solenoid synchronizer attachment. Models D and E have built-in flash synchronization to accept all class "F" bulbs (5 milliseconds), as well as Class "M" bulbs (20 milliseconds) at speeds of 1/25 second or slower. Model F Ciro-flexes have full synchromatic shutters to take any type of bulb, including high speed electronic lamps, at any shutter speed. *Photos: Boardman*

THE RIGHT TIME of day is part of the secret of getting fine nature shots. Albert A. Sacco waited for the sun to reach a point midway between the side and back of his subject so that long diagonal shadows would be cast and the texture of the snow emphasized. Exposure by meter reading for this late afternoon picture was 1/100 at F:16, using a medium yellow filter and medium speed panchromatic film.

direction until a black line on the ring lines up with the desired shutter speed printed on the face of the shutter. The available speeds are: 1/10, 1/25, 1/50, 1/100, 1/200, plus Time and Bulb. The shutter is tripped at whatever speed is selected on the ring setting by simply pressing the release lever.

The Model C Ciro-flex, which sells for $99.45, has the same Wollensak, 85mm, F:3.5 lens used in the Model B, but set in a *Rapax* shutter instead of an *Alphax*. The *Rapax* shutter has its speeds (which are calibrated as follows: 1 sec., 1/2 sec., 1/5, 1/10, 1/25, 1/50, 1/100, 1/200, 1/400, plus Time and Bulb) indicated on the knurled outer ring instead of the face of the shutter, but the main difference lies in the shutter tripping system. The *Rapax* shutter uses a set and release type of mechanism. In other words, the shutter must be cocked before each exposure is made by pressing up on the cocking lever. Tripping the shutter is accomplished by means of a separate lever.

Neither Model B, nor Model C, has built-in flash, but both may be synchronized for flash with standard flashguns on the market. The *Alphax* shutter requires a cable release type of flash arrangement, while the *Rapax* can make use of either the cable release or solenoid type of flash synchronization. (A solenoid cannot be used on the *Alphax* shutter.)

The Model D Ciro-flex, which costs $83.50, is the same as a Model B except that the *Alphax* shutter is now dressed up with a built-in flash arrangement.

Model E is the same as a Model C except that here, again, the shutter *(Rapax)* sports built-in flash. The price of a Model E Ciro-flex is $113.70.

Both the Model D and Model E Ciro-flexes will take all "M" type or 20-millesecond flashbulbs and synchronize them at speeds of 1/25 second or slower. To caution against trying to use "M" type bulbs at faster speeds than 1/25 second, the practical speeds are marked in red on the shutters. Class "F" bulbs (which have a flash duration of 5 milliseconds) can be used in synchronization at all shutter speeds.

The Model F Ciro-flex has a Wolensak F:3.2 (83mm) coated Raptar lens, set in a Rapax "Full Synchromatic" shutter. This is the most expensive of all the Ciro-flex models, selling for $148.75. The "Full Synchromatic" shutter is designed to synchronize all types of bulbs, including "M" bulbs and electronic high speed flash, at any shutter speed desired. There is no separate lever needed for cocking the synchronization mechanism; this is automatically achieved when the shutter is cocked in the usual manner. There is, however, a time-delay lever which must be set according to the type of bulb and speed used. To use a 20 millisecond "M" type bulb for shutter speeds of 1/400, 1/200, or 1/100 second, for example, the Time Delay indicator on the Full Synchromatic shutter would be set on the "White M." The same bulb could be used for speeds of 1/50 second through Time and Bulb by placing the Time Delay indicator on the "Red M" which, as its name implies, is a letter "M" painted red.

For "F" type bulbs at any shutter speed, the Time Delay indicator is set at the letter F. When electronic flash is to be used, the indicator is set at "X." If no synchronization at all is required, the Time Delay indicator is set at the "Off" position.

The mechanics of any description of this sort always sound more complicated than they actually are. In practice, one gets used to flicking the Time Indicator to any position required and then forgetting about it entirely—for it is seldom that a change in bulbs during a shooting session will require a different Time Delay setting. The unique things about the Model F Ciro-flex is that it is the only *reflex* camera which can use both types of flashbulbs as well as electronic flash at *all* shutter speeds with no special attachment required.

Although flashguns made by other manufacturers will operate the Ciro-flex cameras, the Ciro people make a flashgun, battery case and reflector, which sells for $15.50 for use with the Synchromatic shutters. It consists of the usual battery case, bulb socket,

TOO YOUNG to have acquired his characteristic black mask and gloves, this Siamese kitten (left) receives milk through a medicine dropper. Close-up lenses were used on a Model F Ciro-flex in making this picture. Electronic speedlight, used with the same camera, "froze" the leap of a full grown Siamese so that every whisker is clearly visible.
Photos: Carrol Edwards

reflector, and a bracket to hold the gun to the camera. A cord from the battery case merely plugs into the left side of the camera to accomplish synchronization.

As mentioned above, cocking the shutter autotically cocks the synchronizer. This is true of all settings *except* when the Time-Delay indicator is at the "Off" position. In each case, the Time Delay indicator should be set *before* cocking the shutter; if it be cocked first and then the Time Delay indicator is moved from the "Off" position to one of the various bulb positions, the synchronization mechanizm will *not* be cocked. When this occurs, it is necessary only to release the shutter and then re-cock it. When the shutter is cocked and a bulb is in place, the Time Delay indicator can be moved from one "M" setting to another, but not to the "Off" position. If the indicator is moved to the "Off" position while the

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BACKSTAGE. Ciro-flex photo by flash illumination. *Photos: Harold Lita*

BY EDGAR DE EVIA

EXPOSURE must be right for COLOR

Here's how to get it

Even in this scientific age, photography is still mostly a matter of approximations. Shutter speeds, for instance, are rarely accurate, while diaphragms are calibrated according to theory, and film-speed ratings depend entirely upon the developer-time-temperature relationship. Fortunately most such discrepancies can be overlooked for black-and-white work, but in the touchy business of color photography, particularly for commercial reproduction, they constitute a real problem.

Lately a lot of publicity in technical journals has been given to one of the color worker's biggest headaches, a mysterious nemesis known as Reciprocity Failure. It is this little-understood principle that effectively decreases the speed of an emulsion as exposure time is lengthened. Let's look at an example: According to common sense (and, incidentally, to the dial on every exposure meter), an exposure of 1 second at F:4 is exactly equivalent to an 8-second exposure at F:11. Such, however, is not the truth of the matter at all, for the latter combination would produce underexposure. Due to reciprocity failure, the equivalent exposure actually might be 8½ seconds,

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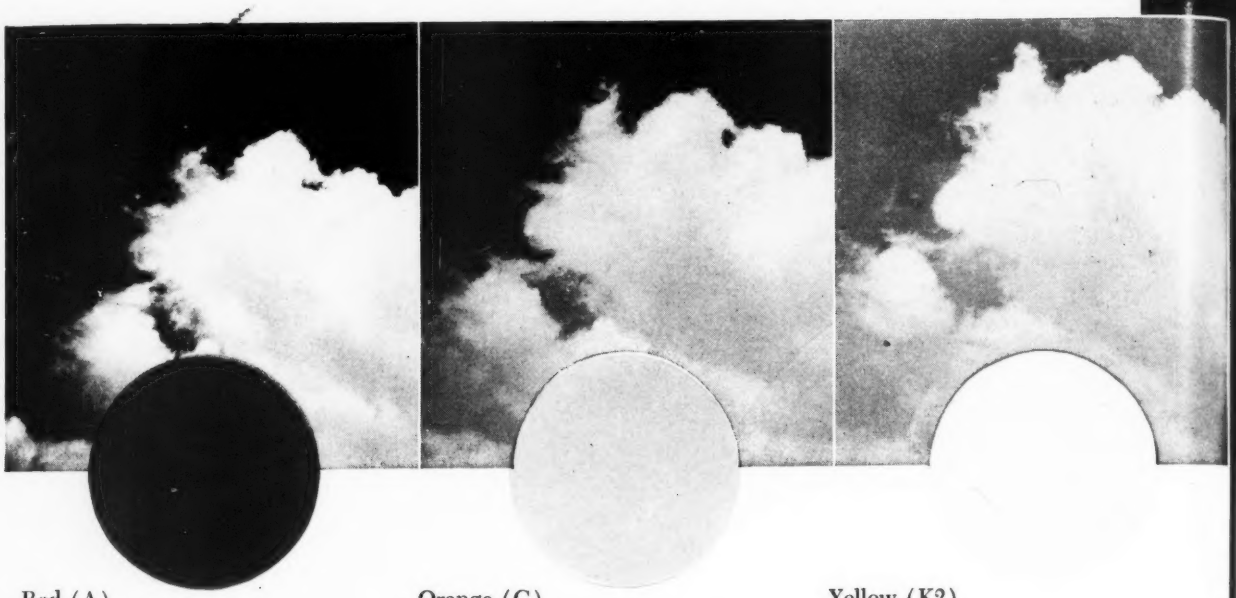
TO CAPTURE the delicate colors of the rose and hold a balance between foreground and background required accurate exposure for this Ektachrome transparency. Using the method outlined in this article, Edgar De Evia made only a single exposure

How to use filters to translate the colors we see into dramatic black and white prints



Red (A) Orange (G) Yellow (K2)

This is the way a cloud scene is recorded with different color filters

An outdoor scene is usually improved by using a filter

No filter, flat Yellow (K2), better Green (XI), best

See how these colors reproduce in black and white →

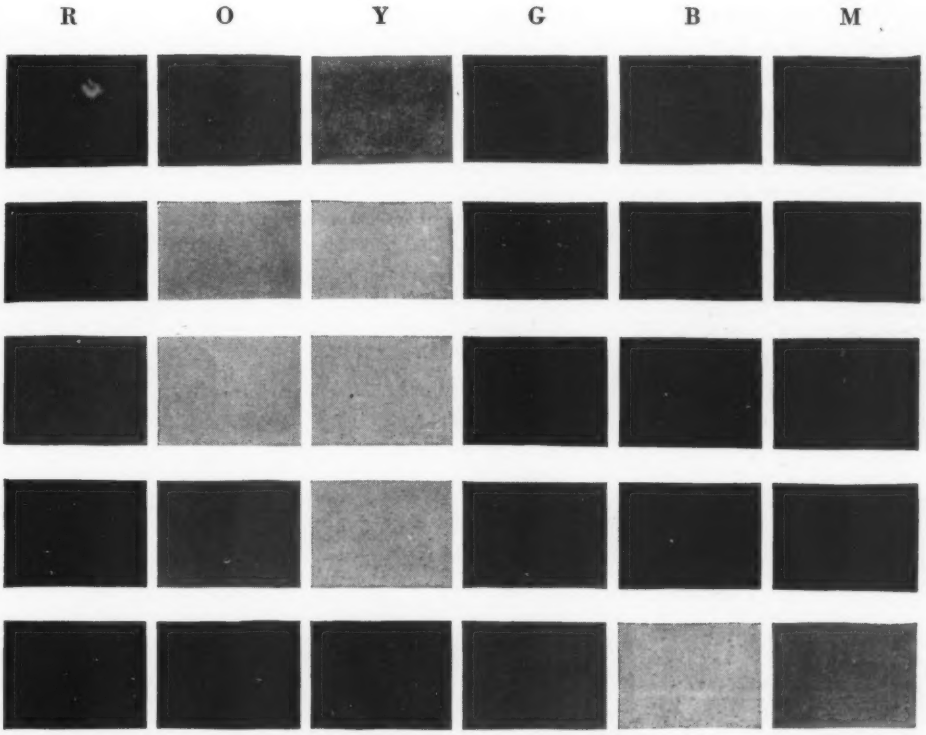
FILTER FACTS

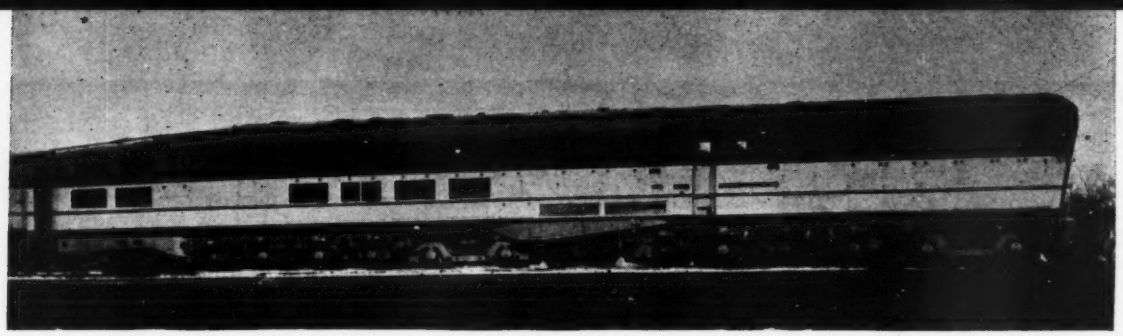
No filter

BY ANDREAS FEININGER

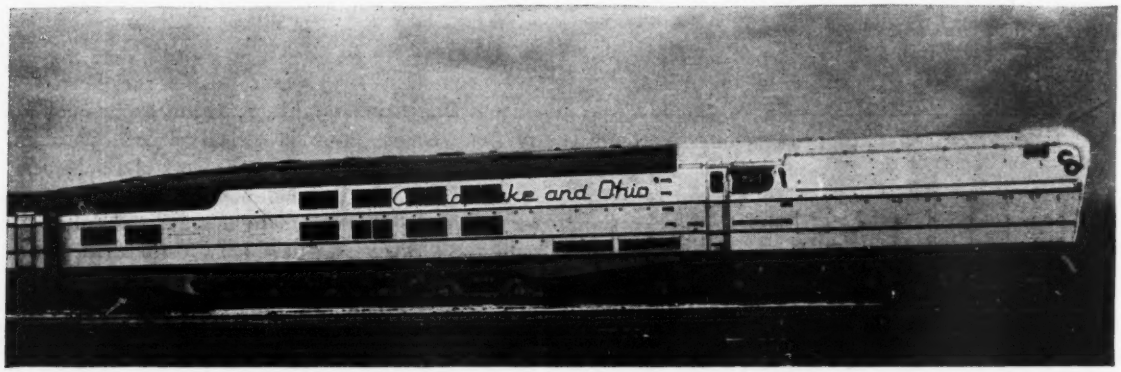
OFTEN, we find our black-and-white photographs lack the excitement and colorful contrasts of the original scene. Filters have their place in correcting this fault. In black-and-white photography, the natural colors of a subject are represented by corresponding shades of gray. Normally, colors that appear light to the eye should be rendered as shades of light gray, and colors that appear dark, should be rendered as shades of dark gray in the final picture. The change from color to black-and-white automatically takes place in the negative emulsion during the exposure. However, such color translation is often partly incorrect. The color-sensitivity of even the best color-corrected (so-called "panchromatic") negative emulsions only approximately corresponds to the color sensitivity of the eye. Less color-sensitive (so-called "orthochromatic") films are insensitive to red, and produce color-translations in which the deviation is much more marked. To a greater or lesser degree, all films are over-sensitive to blue which consequently is rendered too light. Most panchromatic films are somewhat over-sensitive to red which as a result is also rendered too light. And many films not sensitive enough to green render it too dark. To compensate for such defi-

THESE STRIPS SHOW HOW THE COLORS ON THE OPPOSITE PAGE PHOTOGRAPHED IN BLACK AND WHITE





A STREAMLINED C & O locomotive photographed for *LIFE* by Feininger. The top was orange and the lower side was grey. The photograph above was made through a blue filter (C5), and showed very little detail in the lettering.



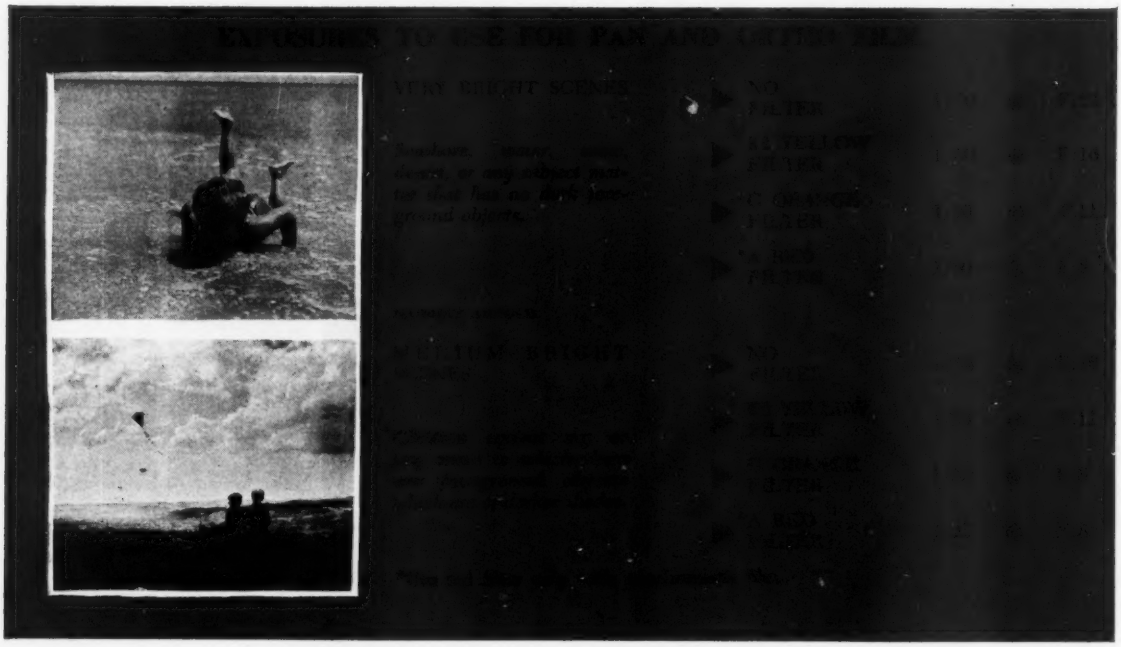
FOR THIS shot of the engine a red filter (A-25) was used. Notice the improved separation of the colors. The lettering which was illegible is now easily read. Some detail was lost in the trucks and undercarriage, however.

ciencies, and to represent colors in shades of gray that will appear "natural" in the final photograph, the color-balance of an emulsion often needs to be corrected through the use of so-called "correction filters."

However, a "literally correct" translation of colors may not always be desirable and may result in photographs which appear "emotionally wrong."

How does a color filter work?

Take a red filter and look through it. Everything appears more or less red—all other colors disappear. Now, look at any object in which red and white occur side by side—a book cover, a street sign, or a piece of white paper with red lettering. Observe that the red lettering is no longer apparent, that distinction between red and white ceases to exist. Observed



through a red filter, white still appears lighter than any color other than red, but objects that are red appear just as light! Conclusion number one: a red filter renders red objects as light as white objects, not only to the eye but also to the film in the camera! Why is this? Because what appears to us as white light is actually a blend of all colors in the spectrum. Objects have no color of their own. They "draw" their color from the "white" light of illumination, part of which is absorbed and part of which is reflected. That part of the spectrum which is reflected is the color we see. The proof of this is that in the absence of light—in darkness—objects have no color and consequently appear "black."

The same principle applies to color filters. A red filter appears red because it transmits only the red component of "white" light, and absorbs (holds back) all other colors. However, since no object reflects exclusively a single color (even bright green foliage reflects a bit of red), non-red objects do not appear completely black when viewed through a red filter, but appear as a lighter or darker red in relation to the degree to which they reflect the red component of white light. Consequently, when shooting through a red filter we do not get pictures which consist entirely of white and black, but a rendition in which gray-tone values are present as well.

The same principle applies, of course, to any other color filter, which leads us to conclusion number two: a color filter always makes objects of corresponding color appear lighter than they would if photographed without a filter. And conversely, the more "complementary" the color of an object is to the color of the filter, the darker its rendering in a photograph.

Final selection of the filter depends upon whether a "literally correct" or an "emotionally corrected" translation of color is desired. For the first a "correction filter" is needed, for the second a "contrast filter."

Selecting a correction filter

To know approximately how colors will appear when translated into "literally correct" values, some authorities suggest that the subject of the picture be observed through a dark blue viewing glass. Such a

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THE SERIES of photographs at the right shows the effects of using a blue filter for indoor flash shots with panchromatic and orthochromatic film. Negatives 1 and 2 were made with pan film. A C5 (blue filter) was used on negative 2 to hold back the red in the flesh tones, which in turn prevents the highlights from blocking up, and looking chalky. Negatives 3 and 4 were made on orthochromatic film. Notice that there is very little difference in the flesh tones. Negative 3 was made without any filter and 4 was made through a C5 filter. For flash shots many photographers prefer orthochromatic film, or pan film used with a blue filter. Filter factors must be taken into consideration, of course when determining the exposure for your pictures. *Photos by Carrol Edwards*

"Cash awaits the photographer, amateur or professional, who happens to be Johnnie-on-the-spot with an alert camera when news is in the making," says Charles Payne

WHAT MAKES A NEWSPICTURE?

BY CHARLES W. PAYNE
Division Manager, Acme Newspictures

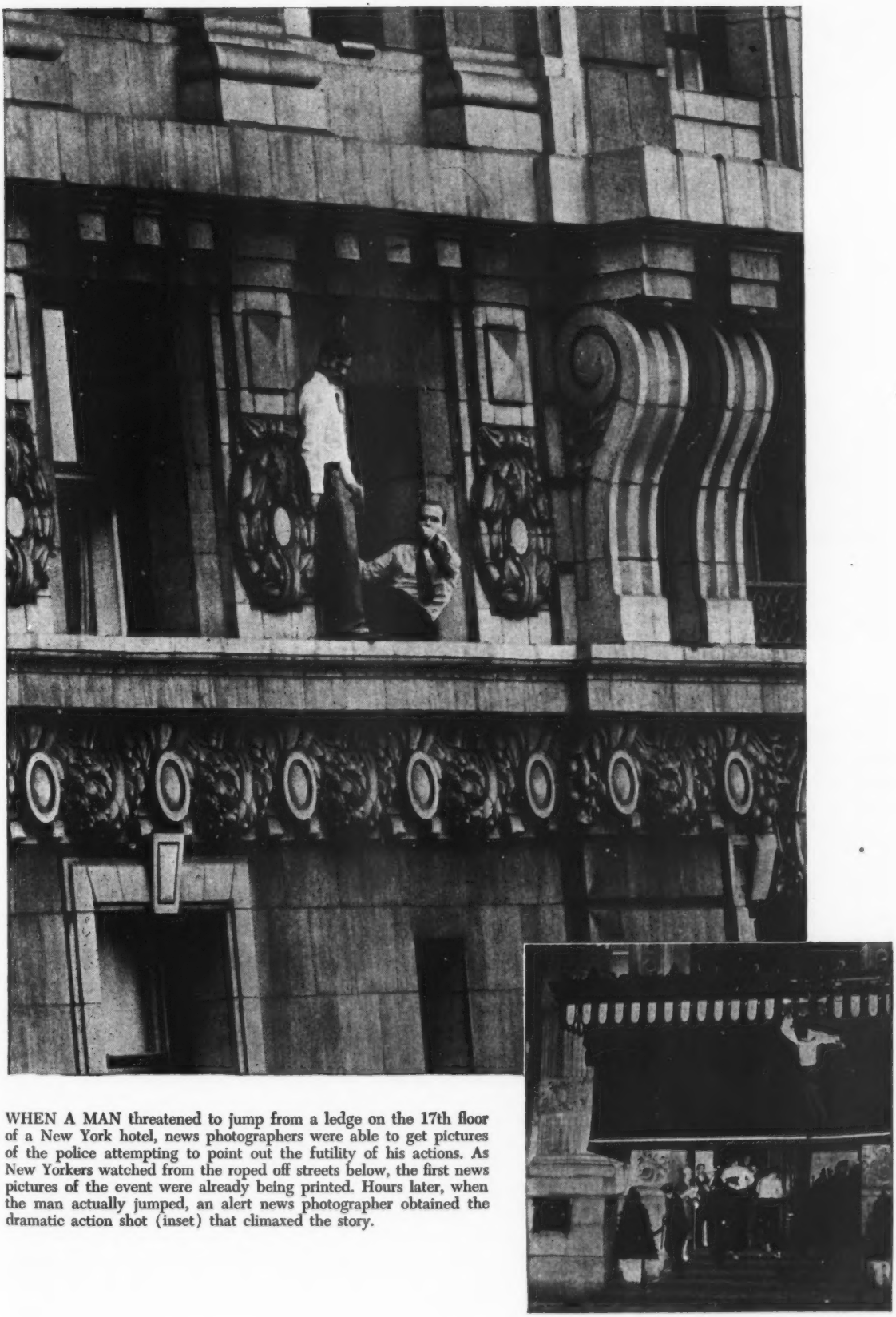
A good news picture hits you right in the face; it requires no quibbling. no second-guessing, no tearing apart of background, no explaining why.

It can be the plaintive face of a starving child begging for food. It can be the Hindenburg bursting into flames. It can be a candid shot of a celebrity, or even be a pair of lovely legs belonging to a movie actress who has insured them for $100,000. If it snares your eye it's a good news picture.

The Hindenburg disaster was the photographer's dream—the story that never happens. It's rare that a cameraman is on the scene as a story breaks: almost never that he's there for a major catastrophe.

But this was the exception. When the Hindenburg exploded he *was* there, a photographer with his shutter cocked, his focus set just right, ready to shoot a routine landing of the big air ship, when she literally blew up right in his face. This was the moment he had trained for all his life and he was equal to it. No hesitating, no wondering, no stopping to check focus, aperture, speed. He stood his ground, shooting as many as three pictures before the giant ship hit the ground . . . his fingers working automatically at the task of changing holders and cocking his shutter. Then there were scores of other

$100,000 RISK. When Lloyds of London insured the lovely legs of dancer Joan Taylor before she accepted a movie role in "Fighting Plainsman," a lot of people were pleased by the newspictures this arrangement made possible. Joan, her studio, the movie itself, and the insurance firm, all received publicity. Editors were pleased because they know the appeal that cheesecake holds for readership. *All photos from Acme.*



WHEN A MAN threatened to jump from a ledge on the 17th floor of a New York hotel, news photographers were able to get pictures of the police attempting to point out the futility of his actions. As New Yorkers watched from the roped off streets below, the first news pictures of the event were already being printed. Hours later, when the man actually jumped, an alert news photographer obtained the dramatic action shot (inset) that climaxed the story.

THE PHOTOGRAPHER who made this famous picture of Joe Louis got it by waiting until a press conference was over. Then he pulled two pugilistic props from his pocket, placed them on the birthday cake, posed Joe, and flashed a bulb. The result: a new angle on the Louis story of the day.

INCONGRUITY is good subject matter for the news photographer—especially when it is packed with the kind of human-interest that goes beyond city or state boundries. This picture of a nun and Negro boy enjoying America's favorite sport would be of interest almost anywhere in the world.

pictures to be made—men and women dropping from the doomed ship like flies, the dead and injured, men whose clothing had been burned off running from the scene. From this living hell he had to dash to his office—remembering that one good picture back in his office was worth a dozen undeveloped shots in his camera bag.

All types of news pictures have one thing in common; each invariably tells a story of its own. It needs a caption only for details. It stands on its own, not because it is "art"—but because it is *News.*

Often it's a picture made by an amateur—sometimes it is poor in quality—even "fuzzy"—completely lacking in composition, improperly lighted, devoid of detail. But it was made as a flaming wall crashed, as an auto struck a crowded safety island, as a suicide caromed off a marquee.

Why are the chances 100 to 1 in favor of an amateur being on hand to get the pictures that the professional news photographers miss? It's simple arithmetic. There are thousands of amateurs to every pro. That's why you so often read about an important news picture contest prize being won by an amateur.

If you want to try your hand at news pictures, you will need skill mixed with a little luck. Your first task, after learning how to use a camera, is to have it ready at a second's notice. Some news pictures, as we've already seen, can be "created." Many are the result of patience—waiting for the right expression on the face of the starving youngster, for instance, spells the difference between a good picture and a fair one.

Next best to a *good* news picture (and good ones are rare) is the "best available" picture—and these, like the poor, we have with us always.

It's the "best available ones" that every news photographer worthy of the name is striving to produce every day. Into each picture he puts his photographic skill, his experience in handling people (his brass if you will), his news sense and initiative and his *creative genius.* Don't laugh! That's his best asset.

He's mastered the techniques, of course, or he's not a news photographer. He knows such simple tricks as using a flash bulb outdoors to lighten face shadows. He knows enough to stay away from "arty" heavy blacks which reproduce so badly that they make city editors tear their hair (if any) and engraving foremen beat their wives. He keeps his pictures to the middle tones, shoots them the way they will be printed, makes it easy for the darkroom man, even crops his negative the way he expects the editor to use it. Often he can tell you whether it's going to be a one, a two, or a three-column shot. Often as not he can tell you before he develops it whether it's going to be used in the paper, or will hit the

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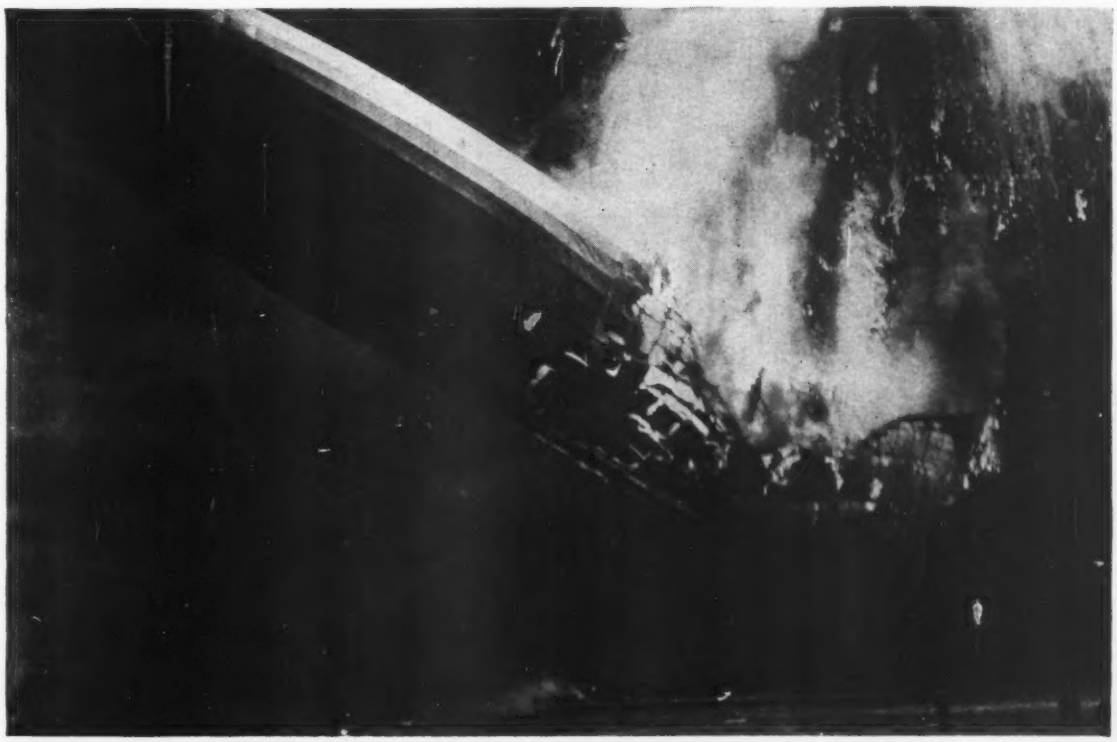
PUBLICITY pictures that make the news are usually built by formula. In this case, a display of diamonds at a jeweler's convention hardly stood a chance alone. A winsome young lady, plus a dress and a pose that were not accidental, completed the formula. Result: "Diamonds" made the news.

AN INVENTED news picture resulted when an ingenious press agent had Lya Graf, a dimunitive circus performer, startle without warning a Senate Investigating Committee by plumping herself down on the knee of J. P. Morgan as the famous financier was waiting his turn to testify.



SOME OF THE GREATEST news pictures of all times were made by a photographer who stood his ground, working his camera automatically, in the terrifying inferno that marked the end of the Zeppelin, Hindenburg.

Halloween time...

Make-believe is the essence of childhood. When you put children and fantasy together at Halloween-time you have the ingredients for some fresh and amusing action pictures.

Our Halloween customs came from the Druids, the ancient people of Britain who gathered around huge bonfires at the Festival of Samhain, or Autumn's End. The bonfires kept the witches, ghosts and elves at a safe distance on this night when they were out to harm men. We now accept the witches and goblins as part of our team and celebrate with them on Hallow Eve, the night before All Saints' Day.

In these sequence pictures of children of Stuttgart, Germany, Oskar Kreisel has caught more than snapshots of children in masks. For if you study them closely you will see that they tell the story of nimble fingers turning pieces of cardboard into fantastic false-faces. In No. 1 the general shape of the mask has been established and a cone-shaped nose glued on; the hair and beard were made by curling strips around a pencil. No. 2 shows the eyes being cut out. In 3 the eyebrows are being painted in and 4 shows the beard being colored. The masks inspired some original uses!

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... again

Edward STEICHEN

For a man who retired in 1938, Edward Steichen pursues a remarkably active life. Awarded the Fine Arts Medal this year by the American Institute of Architects for a "long and distinguished career in the field of photography," Steichen is the first winner of the Institute's highest award in the field of photography.

Younger photographers may remember Steichen as the Navy man in charge of photography for the World War II movie about a carrier, "Fighting Lady," or for his work in bringing today's photography to the Museum of Modern Art, where he now serves as Director of the Department of Photography. There are many who

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1908

Steichen titles the portrait opposite, of the actress Yvette Guilbert, "Vitality," which is a crisp description of the quality he has caught in this vibrant personality study.

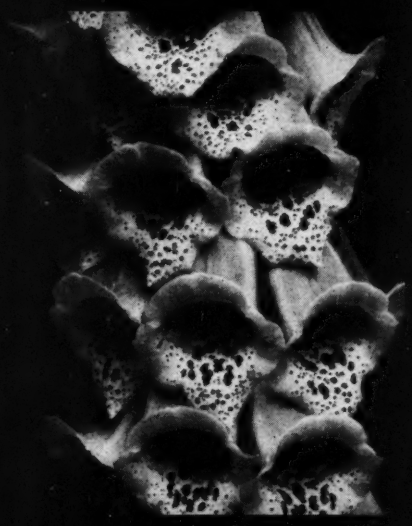
1920

A simple composition of an apple and pears, made as a study of mass and volume. Photographed in Paris in 1920.

BY FREDERIC KNOOP

1911

'Steeplechase Day, Paris; Grand Stand" is the title of this nostalgic French conversation piece.
This was made at the end of the period (1901-1911) in which the gum printing process was popular. This technique gave photographs the look of oil paintings.



1920

"Foxgloves" has the delicacy of a Keats sonnet—here Steichen speaks as a flower-breeder. The original print has a straightforward technical excellence and subtle range of tones that defy reproduction.

1943

Made on a carrier deck at sea this photograph catches the mood of sailors relaxing between strikes. Some play mumblety peg, others read comic books, but mostly they just sleep.

1930

The cold impersonality of a delicate operation was emphasized by the natural light of the operating theater at Post Graduate Hospital. This is a Steichen advertising photograph made for the J. Walter Thompson agency.

1933

In 1932 Steichen made a series of murals on aviation for the Radio City Music Hall which one art critic confessed caught the spirit of the times better than paintings. In 1933 he made this multiple exposure of a skyscraper for a mural at the Chicago Fair.

1924

"Diagram of Doom" is the forboding title for this ragged butterfly casting a strange shadow far into the future.

1902

The sensitive face of the author Maeterlinck was pictured by Steichen in his early days abroad. The influence of his painting technique is very apparent.

1933

Walt Disney made a mouse an international hero and a Harvard professor called it "a new art form." This photograph of the mouse and his master was made for "Vanity Fair."

have never had the opportunity to see examples of Steichen's earlier work in Alfred Stieglitz's quarterly, *Camera Work,* or later in *Vanity Fair* and *Vogue.* For technical excellence and sensitive interpretation, no other modern photographer has equaled his work. On the following pages are a few representative examples.

The Steichen legend has been retold many times; how, as a young man he went to Paris as an artist and later destroyed all his paintings and devoted his time to making 1000 negatives of a cup and saucer to perfect his realistic technique; how his work from 1923 to 1938 revolutionized not only magazine photography but advertising illustrations of people, the theater and fashion.

In 1941, when most people of his generation were worrying about the problems of gas rationing and their supply of cigarettes, Steichen went into the Navy as a Lieutenant Commander (he had served in the first World War in the Army as a Colonel and Chief of the Photographic Division of the Air Corps). His own interpretative photographs and those of the photographers who worked under him were outstanding in Navy coverage of the war in which nearly as many films were shot as shells.

Never a conventional man, Steichen constantly has been a jump ahead of the photographic parade. He made color prints by the Lumiere Autochrome process in 1908 when other photographers were concerned with the tones of brown in their bromoils. His work for *Vanity Fair* and

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1903

"Portraits, Evening" was a plate in the Special Steichen Supplement of "Camera Work" of 1906. It is an extremely soft and delicate print, but typically Steichen, he was not afraid to experiment if the subject matter needed interpretation.

BY A. C. SHELTON, Ansco Camera Club Division

IT'S EASY TO TAKE SUNSETS IN COLOR

Here are tips for making beautiful transparencies of colorful fall sunsets

How many times have you looked at a vivid sunset and said, "I wish I had a color picture of that!" As a matter of fact, it is perfectly possible for you to take beautiful color photographs that will capture those rapidly changing sunsets.

So far as color photography is concerned, there are few scenes in nature more beautiful, or more transient, than sunsets. It is unfortunate that camera fans are often at a loss regarding the technique of making color shots of these scenes.

While it is usually good practice to follow recommendations for exposing color films, unusual results often can be obtained by disregarding these same recommendations. We all know that following the manufacturer's directions is good insurance for obtaining natural-looking transparencies, but in the case of sunset photography we will break the rule which says, "color films should not be exposed within two hours of sunrise or sunset." For most color shots this rule applies because the quality of the light at sunset is not suitable for accurate color rendition of outdoor subjects.

If we take our sunset scenes immediately before the sun sets we are, of course, breaking the rule, and it follows that objects in the camera view will not be recorded with fidelity in their true colors. As a matter of fact, it is the absence of accurate rendition which gives many sunset shots their colorful appeal. So far as accurate color rendition of objects in the sunset view is concerned, these objects will for the most part be silhouetted to produce the setting for unusual sunset effects.

How to judge exposures for sunset shots? One of the first things to realize is that if you are going to "guess expose" sunset shots in color, you must be satisfied with "guess results." Some photographers are luckier than others, for they seem to have a high percentage of good results through guesswork. Accurate use of a good photoelectric exposure meter is desirable though, if you want good results. The human eye is readily adaptable to widely different conditions of illumination level and quality. For this reason, the results of human estimation are highly unreliable, inasmuch as color films require relatively accurate exposure.

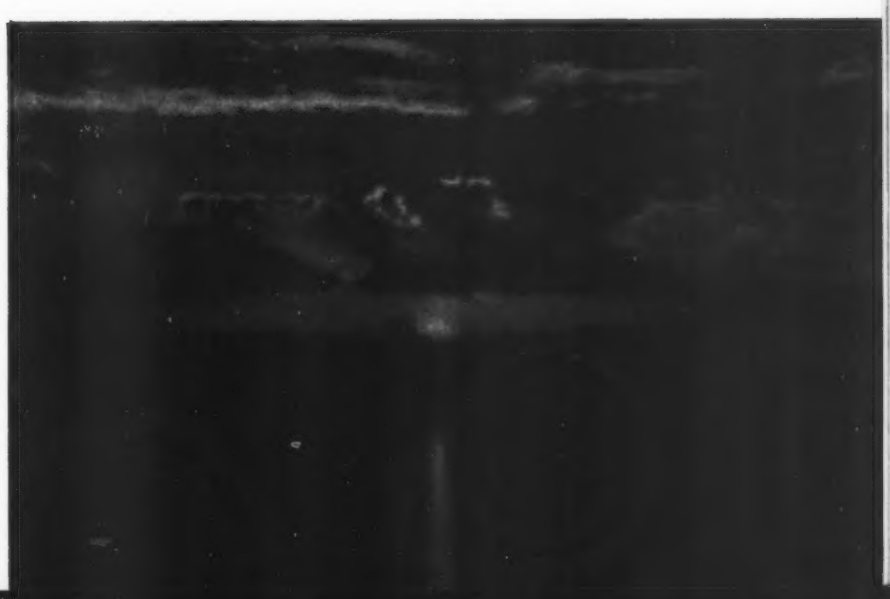
To get consistently good transparencies of sunsets, it is recommended that a meter be used and that readings be taken carefully and at frequent intervals when a series of shots is being taken. Sunset conditions change rapidly and it is therefore a good idea to check the meter reading immediately

Continued on page 82

THE SECRET in photographing sunsets is to remember that the sky will be the most important part of the picture. Meter readings should be made of the brightest portion of the *sky* (not directly into the sun) and of course all foreground subjects will appear in silhouette. Even the comparatively wide exposure latitude of black-and-white film is too narrow to record the extreme contrast between foreground and sunset, as in the photo at left; with color film no compromise at all is possible, so expose for the sky.

"DEATH VALLEY RIDERS" was made by Art Riley of Walt Disney Studio with a 4x5 Crown Graphic. Ektachrome film was exposed at F:4.7 at 1/50th sec. The sun was fairly high on the horizon so the shutter was held until a rider blocked its direct rays from the camera.

SUNSETS know no season. A. C. Shelton used Ansco Color Film for this December sunset over the Charles River near Boston. No filter was used and an exposure meter reading was taken on the sky, which called for ½ sec. at F:32.



HOT JAZZ is amateur Ralph Poole's title for this solarized study in Ektachrome Type B color film. Using a 4x5 view camera with a wide-angle lens and a CC95 filter, Poole lighted the picture with a single G. E. #50 bulb on open flash at F:11. The idea of using a single light source was to provide plenty of contrast so that the shadow areas could be solarized in the darkroom as explained in the text.

SOLARIZATION IN COLOR

A single flashbulb provided all the light photographer Ralph Poole needed to expose this Ektachrome. The rest was done in his darkroom

Solarization has for some time been accepted as one of the special effects that can add dash and interest to a picture. I had managed to capture some rather striking effects in black and white which set me to wondering what could be done with color film. I had the usual number of those that just didn't "take" but that's to be expected in any experiment. The satisfaction of perfecting the process has made the expenditure of both time and film worthwhile.

In the time I have been experimenting with Ektachrome I have been pursued by the idea that an interpretive color shot of a hot band would lend itself well to solarization. I finally found a small club (the Clover Club, 114 W. Manchester Blvd., Los Angeles) that featured a hot band of five musicians. The band looked good on Saturday night when I found it but business looked even better. Every possible camera angle was packed solid with paying customers. Certainly the angle I wanted would be from the dance floor. The manager agreed that it was bad for picture taking but told me there would be a jam session the next day. As that band would be even hotter and too wild for dancing I had his okay to come back and shoot some pictures.

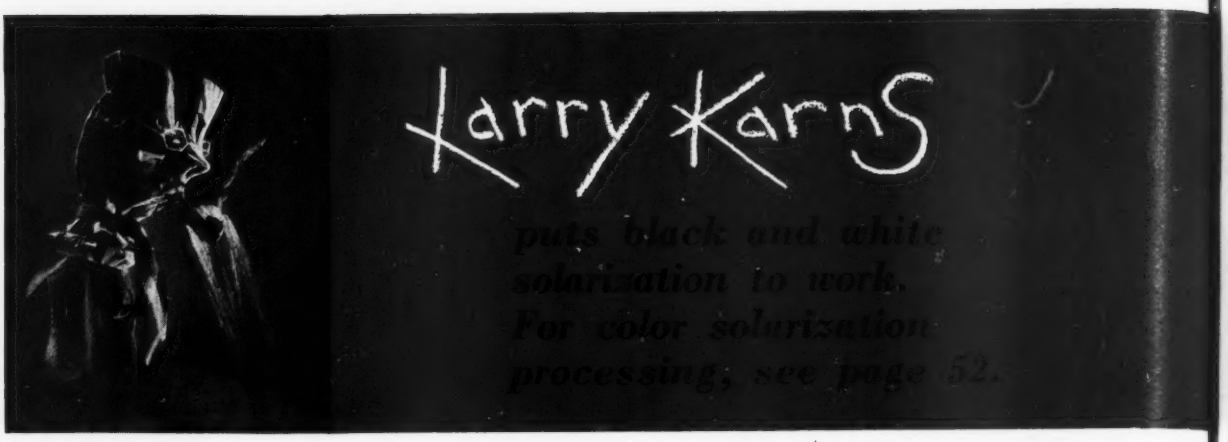
I really think I added to his show for I got plenty of attention when I showed up on Sunday and manuevered my equipment to the dance floor to play to a full house. For next to watching the musicians, what's more fun than a guy taking pictures? The manager kindly supplied me with one tall assistant and I went to work, vaguely wondering if he might want to make me a regular part of the act!

As usual in a jam session the group was constantly changing and moving about and my biggest problem was composing a shot with a feeling of spontaneity without arresting the proceedings and spoiling the naturalness of the group. This movement also made the lighting more difficult.

In lighting for solarization I find that high contrast gives me the results I want, for I process to solarize the shadow areas only. I have found that normal exposure gives a reasonably accurate color rendition in the lighted areas. On this shot I used a single light source high and to the left of the camera. I could only try to catch the shadow areas where they would be the most effective. I used a single G. E. #50 flashbulb with a CC95 filter, open flash at F:11 on Type B Ektachrome. My camera was a 4x5 view with a wide angle lens.

In the darkroom I developed this shot for the recommended time of 15 minutes in first developer. At the end of that time I removed the film from the hanger and exposed the emulsion side to a 25 watt green household bulb for 10 seconds at a distance of 2 feet. I then returned the transparency to developer for an additional 5 minutes to develop color in the previously unexposed (shadow) area. The remainder of the processing was completed normally in exact accordance with the manufacturer's recommendations. There are several ways to vary this process (some of them I have discovered quite by accident) but I have found that this particular method gives me the most consistent results.

In order to eliminate as many variables as possible it's wise to be consistent in exposing the same side (emulsion side) of the film each time, keeping the light distance constant and using an exposure meter to help determine the strength of the light source. One can't rely completely on a meter reading when different colored lights are used, but the reading will give a starting point for computing previously untried exposures. Whether this is true solarization or not is something for the technicians to argue about. At any rate if you like to try something new it won't be long before you are coming out of the darkroom with some strange and exciting effects.



SELF-CARICATURE of Larry Karns, made with a paper sack, is an unusually accurate likeness. A cowboy singer chose the solarized portrait below as a publicity photo because he believes that it conveys to the viewer an instantaneous impression of his work.

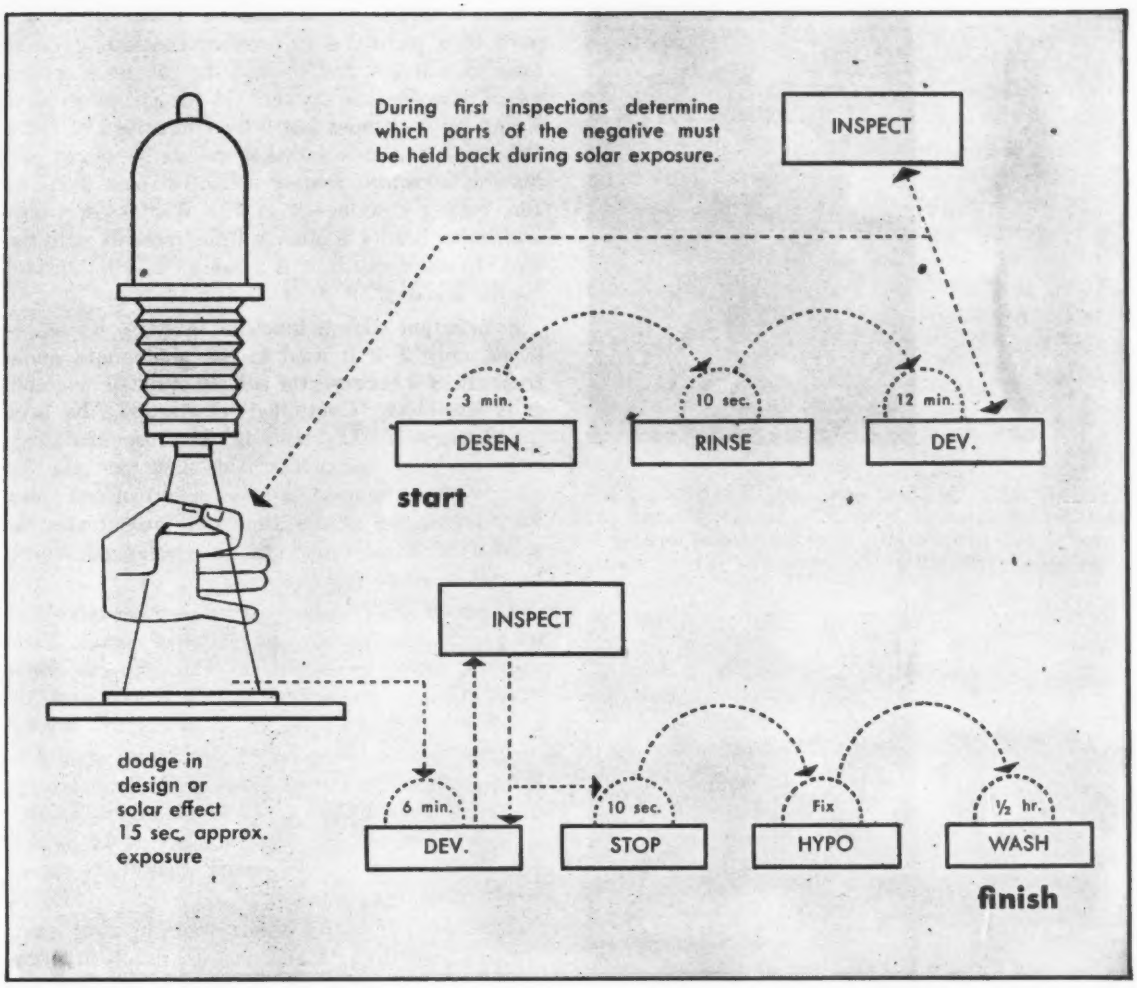
BY JACK REYNARD

Someone in show business once hired a young Cleveland photographer named Larry Karns to make some publicity shots. When he saw the proofs, the actor was so well pleased that he dubbed Karns the "Wizard of Spotlights." Karns, in turn, liked the epithet so well that it has for several years appeared on all his theatrical pictures. Even now, however, a battery of tired-looking spotlights, an old Linhof camera fitted with an Eastman anastigmat lens which cost $25 secondhand, and a few props fashioned from cardboard boxes, pieces of rope, and old newspapers are his only working tools. With these, plus a roll of folding Kodak negatives bearing all sorts of sculptured backgrounds to be double-printed into his studio shots, he produces his remarkable adaptations of solarized prints.

Soft-spoken, wiry of build, an avid reader of Oriental philosophy, Karns wields a paintbrush almost as deftly as he handles spotlights. Typical of the tart humor in much of his work is the paper sack self-caricature above. In this case he was lampooning a beard he had grown just to see what he would have looked like as a "Professor of Daguerreotypes, vintage 1860."

Given the slightest encouragement by a customer, Karns invariably ignores current fads in photography (high, medium, or low-key trends) in order to experiment on his own. It was by experimenting along non-conformist lines that he gradually created a taste for partially solarized portraits among his clients. Nowadays, at least one out of every five exposures he makes is destined to be solarized somewhere during the developing and printing process.

As a general rule, Karns rarely solarizes either the principle features of a subject, or the costumes and props which are important to the interpretative qualities of the picture. Where the solar-effect does come into play is in the area around a figure, in the background, or in relatively unimportant parts of the picture which he wants to de-emphasize.



HOW KARNS SOLARIZES A NEGATIVE

ROUTINE:

1 – *Desensitize 3 minutes.*

2 – *Clear water rinse 10 seconds.*

3 – *Development (D-76) 12 minutes.*

4 – *Inspect (after five minutes) and when developed fully, put back into clear water rinse to await background or solar exposure.*

5 – *Dodge in design (pre-determined by experimental exposure).*

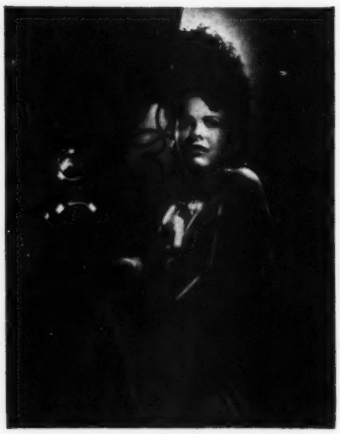
6 – *Return to developer (3 to 6 minutes).*

7 – *Inspect as necessary.*

8 – *When developed just below density of main image, follow through acid rinse and fix.*

STRONG highlights, above, are Karns' goal in lighting a picture that he intends to solarize. The partially solarized picture, below, was made for a cosmetic company wishing to introduce an exotic new product in magazine advertisements.

LARRY KARNS' favorite theatrical solar shot to date is the portrait below. The solarization effects are secondary to the picture-mood interpreted in strong highlights. A "straight" print of the magician, opposite, is less effective than this solarized version suggesting the mysticism of his work.



The twofold purpose behind solarizing certain parts of a picture is to produce contrasting variations in patterns, and to lend the picture a certain air of unreality and mystery. "A straight print," says Karns, "is sometimes just a bald statement of facts. When solarization is added to the less important portions of a picture, fantasy enhances those facts. As Lin Yutang describes it in *The Wisdom of China and India,* beauty is often 'a little unreality with the real.' In other words, it is a case of a little mustard for the hot dog."

Solarization adds a touch of mystery, Karns believes, only if it is used in the photograph unobtrusively; if it becomes the *subject* of the photograph, it is worthless. "Controlled solarization," he says, "emphasizes another tone in the chromatic scale between black and white. This new tone—the flat gray of the solar area—provides a sort of rest space for the eye, yet at the same time accentuates the third-dimensional roundness of unsolarized objects by means of contrast."

Although it is possible to solarize either a negative or a print during the processing of either, Karns solarizes only his negatives. Thus he can easily duplicate any finished picture—a feat almost impossible to perform when one solarizes only a print.

Since many subjects can't be shot over again if he misses on the first sitting, Karns generally makes two negatives of each set-up that he intends to solarize. The results of the first negative which is solarized in the darkroom controls the solarization of the second negative later on.

The only rule Karns abides by in lighting a subject is to get strength and contrast in all the necessary highlight areas of the picture. To him this means using spotlights exclusively—although he admits that it can be done with other light sources if need be. Any area where the solar effect is unwanted is either filled in with light in the original set-up, or is dodged in while making the solar exposure under the enlarger. He uses his enlarger with the lens stopped down to approximately F:22 as a light source for solarizing negatives. The advantage of using the enlarger (or any enclosed box with a lens at the bottom through which the light must pass) is that the lens concentrates the light so that the shadows cast by the fingers or other dodging instruments have sharply defined edges which can be accurately controlled. With an open light source, so much illumination would be dispersed around the dodging instrument that it would be impossible to mask off small areas where solarization was undesirable.

"There is nothing complicated about my favorite solarization method," says Karns. "I prefer films with emulsions on the order of Eastman's XX, or Defender's Arrow Pan, and I try to interpret the idea behind a picture in punchy highlights as far as possible. The

first step in processing a negative is to desensitize it. I use regular pan film desensitizers according to directions, and rinse the negative a few seconds in cold running water after the emulsion has been completely desensitized."

After desensitization, a negative can be handled in a darkroom equipped with a green safelight, but Karns strongly recommends that the safelight be turned on only if it is absolutely necessary. All but the final steps of his own processing are carried out in complete darkness.

The second step is to process the negative to very nearly full development. Karns uses D-76 developer, adding ten times the normal amount of borax (from 29 grains to 290 grains per 32 oz.) in order to speed development up to an average of 8 to 10 minutes. At this point the negative is *thoroughly* washed in cold running water for at least two minutes. In addition to halting development, this washing removes particles that might otherwise cause specks or spots on the negative.

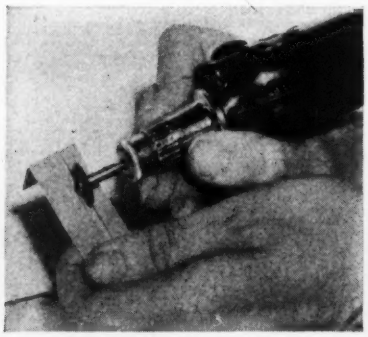
The light from the enlarger (or whatever other light source that is to be used) must cover exactly

Continued on page 88

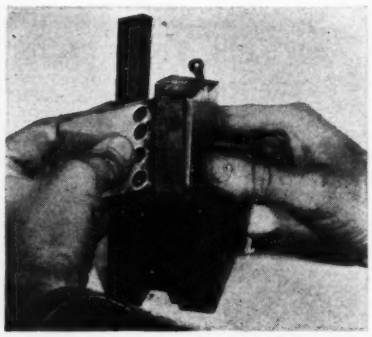
SIGN YOUR NAME WITH A PEPPER CAN

BY PETER CLARKE

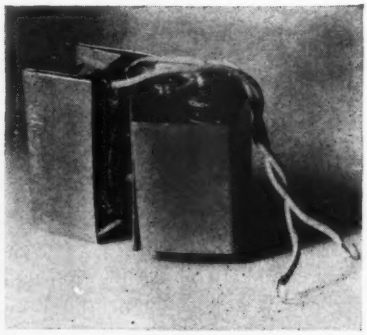
Build this photo name imprinter in a few hours time from a discarded pepper can



CUTOUTS for printing area can be made either by hand or with a high-speed rotary cutter as shown.



USE hardwood blocks held in a vise to insure straight, clean bends of the soft sheet metal.



BULBS are soldered in parallel with two wires as aluminum frame is not dependable for carrying current.

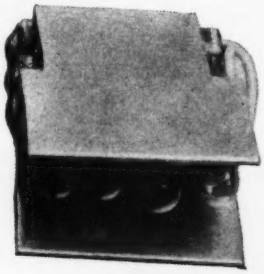
Constructed from easily obtained materials, this simple little signature printer can be built up in just a few hours. It will do a neat job of marking prints with your name or signature, quickly and permanently printed in the photographic emulsion.

These Parts You Will Need

1. *Four 1.5 Volt Penlight batteries.*
2. *Four 2.5 Volt* Flashlight *bulbs.* (Not *penlight bulbs with lens tips.)*
3. *One two-ounce pepper can about 2¼x1-3/16x3⅜", inside dimensions.*
4. *One pushbutton switch.*
5. *About one square foot of any soft easily-bent metal.*
6. *Miscellaneous: a few feet of No. 20 insulated wire, a small piece of Celluloid, some scraps of paper, glue, and a small can of paint.*

First study carefully the drawings on page 91. Actual construction is shown in the accompanying photos. Lay out the three sheet metal pieces and cut them out with tin snips. Drill the four bulb holes

Continued on page 91



COMPLETED printing unit will slide easily into pepper can as shown at top of page. First, however, the exposed battery ends will be covered with heavy wrapping paper to protect against shorts. The four clear flashlight bulbs provide even illumination with no hot spots. BELOW: The printer makes a neat job of marking photos with a name.

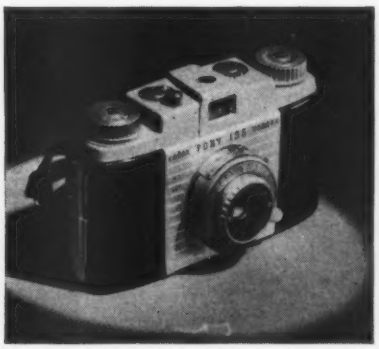
Autumn's About Ready---
Now, How About You?

The Kodak BULLETIN

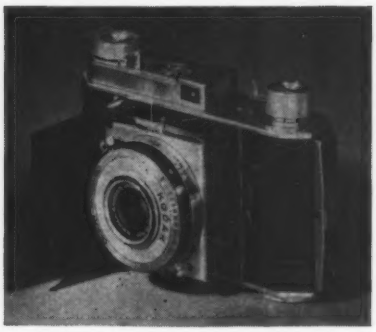
ALREADY, here and there of a morning, the first frosts are whitening the low meadows. In the fields, the tall corn whispers dryly of crisp nights and sparkling days ahead. Soon the maples will be clad in autumn red and gold; and on the high slopes, light hesitant snows will come powdering down.

Autumn's about ready—but how about you?

Summer's ending is a time for inventory, for equipping to greet the seasons soon to come. It's a time for checking over equipment, making sure it's in good order, adding a needed accessory here and there, perhaps selecting a second camera to meet a specific want, or replacing an old camera that has served its day. Considering autumn color, probably a modern, color-wise Kodak miniature camera, one of these . . .



Top left and center, Kodak's new big-value economy miniatures—the Kodak Pony 828 Camera, and Kodak Pony 135. Each has a Kodak Anaston 51mm. Lens, *f*/4.5, *Lumenized*—with a crispness and clarity you'd expect only at a much higher price. Each has the velvet-smooth new Kodak Flash 200 Shutter, 1/25 to 1/200, with positive flash contacts, and ultra-steady body shutter release. Focusing range, infinity to 2½ feet—grand for color work! Red-indexed "average" settings for black-and-white and color make operation easy, even for beginners. The "828," $29.95, the "135," $34.75.



Top right, the famed Kodak 35 Camera—the medium-priced miniature that "has everything." Four-element Kodak Anastar 50mm. *Lumenized f*/3.5 Lens; Flash Kodamatic Shutter, 1/10 to 1/200, "T" and "B"; coupled split-field range finder; automatic shutter cocking; automatic film stop; exposure counter; double-exposure prevention—yet it's only $86.75. *Bottom left,* that little jewel, the Kodak Flash Bantam Camera, with *f*/4.5 *Lumenized* Kodak Anastar Lens, 1/200 flash shutter, distinctive compactness (it's only 4⅝ inches long), sturdiness combined with light weight (only 13 ounces), and the smartest kind of styling. $49.50. *At right, above,* a world-famous Kodak miniature—The Kodak Retina I Camera. It has a Schneider-Xenar *f*/3.5 Lens, surface-coated, in Compur-Rapid Shutter, 1 full second to 1/500, and "B"—along with automatic film stop, exposure counter, double-exposure prevention, watchlike precision, and a distinctive smartness of design and finish. There's quality in every line and detail of this top-level miniature; the price—$72.75.

All prices include Federal Tax

Continued on next page

For You

MAYBE your autumn need is for a larger camera—perhaps one that will serve for both miniature and large-film work. Seek no farther; here are three outstanding advanced hand cameras.

At the head of the column is the Kodak Reflex II Camera—king of the medium-priced twin-lens reflexes. Takes 2¼x2¼ normally—and with a $5 Kodak Reflex Adapter Kit, accepts No. 828 miniature film, black-and-white or color. Those big *f*/3.5 Kodak Anastar Lenses are true teammates—same optical formula, same focal length; both *Lumenized,* of course, for maximum transmission and color purity. Under the ground glass is a Kodak Ektalite Field Lens, to give you a crisp, brilliant focusing image right out to the corners. Shutter to 1/300, automatic film stop—and much more. The price, $155 with case.

At right, the Kodak Medalist II Camera. It's built like a fine microscope, costs $312.50 with case, and some of the engineers and scientists who own a Medalist wouldn't part with it for double that amount. There's a reason for that big, husky, all-metal lens mount; it's the *only* mount rigid and precise enough to do justice to the Medalist's *Lumenized f*/3.5 Kodak Ektar Lens—the finest lens ever made for a 2¼x3¼ camera. Every one of the Medalist's 796 parts is as fine as Kodak skills and quality controls can make it—and they add up to a camera whose performance is practically out of this world.

At right, below, is the Kodak Tourist "800" Camera—top model of five, ranging from this expert's choice to a simple beginner's model (next page). The "800" has a Kodak Anastar *f*/4.5 *Lumenized* Lens, fitted to a Kodak Synchro-Rapid Shutter whose top speed is a cool 1/800 second! It, and the standard *f*/4.5 model, and the *f*/6.3, accept the Kodak Tourist Adapter Kit ($14.50) which permits a choice of *four* picture sizes—including No. 828, black-and-white or color! Price of the "800," $95. Field Case, $10.50.

The Kodak Bulletin

Each camera accepts Kodak Flasholder—see next page.

For Others

LET the rest of the family enjoy photography this autumn—with their own cameras. Good family cameras made by Kodak cost so little! *Top right,* the new Kodak Duaflex II Camera, *f*/8—sturdy, compact focusing model, 3½ feet to infinity, with big brilliant reflex finder and double-exposure prevention—only $21.95. Standard fixed-focus Duaflex is even less—$13.95.

If your sweetheart, wife, teenage sister or daughter prefers an easy-to-use camera that's tops in styling and takes generous 2¼x3¼-inch pictures—you need look no farther than the Kodak Tourist Camera, Kodet Model. Only $24.50—yet in styling and many points of construction it's similar to the fine, fast-lensed Tourist Models. Nowhere will you find a folding camera smarter in appearance or more capable in its price class. Flash shutter, of course, for synchronization. Kodak Tourist *f*/8.8, $38.50; Kodak Tourist *f*/6.3, $47.50.

Junior members of the family should have their innings too—and Kodak's group of simple cameras meets every need. For real economy, both in purchase and in use, there's the Brownie Hawkeye Camera. The price is only $5.50—and it gets 12 negatives, 2¼x2¼, from each roll of black-and-white film. It's sturdily built, fits neatly into a knapsack, and will be No. 1 companion on every Boy Scout and Girl Scout hike.

Most compact of the simple twin-lens reflex cameras is the long-popular Brownie Reflex Camera. The current model is a flash model—add an inexpensive Brownie Flasholder, $4.03, and it's ready to go night or day. Gets 12 negatives, 1⅝x1⅝, from each roll of No. 127 black-and-white film; weighs only 13¾ ounces; has the big brilliant finder beginners need. $10.95.

With the camera, include a copy of the friendly handbook that has started more than 2,000,000 people toward a better understanding and more enjoyment of photography. "How To Make Good Pictures" is the biggest 75-cents' worth in photographic publishing. Hundreds of pictures, 240 pages, 16 pages of color. For those a bit farther advanced, the right book is "This Is Photography"—a big value at $2.

Prices include Federal Tax where applicable.

For All

KODAK Flash Shutters have knocked the high cost out of equipping for flash. Plug in an inexpensive Kodak Flasholder, and you're all set. Standard Kodak Flasholder with Flashguard, to fit most current Kodak cameras, $11.50. Kodak Duaflex Flasholder, $3.33; Brownie Flasholder for Brownie Reflex Camera, $4.03.

Good filters are essential to fine work—and Kodak Wratten Filters have been the standard for many years. The K2, G, A, B, C5, and X1 give you a well-rounded kit for most work in black-and-white; add a Kodak Skylight Filter for color; a Kodak Pola-Screen for both. (Even the simplest box camera, by the way, should have the benefit of a Kodak Cloud Filter.) A Kodak Filter Case helps keep your battery of filters safe and in good order.

With cool weather in the offing, you'll be doing more indoor work—and a Kodak Vari-Beam Clamplight (at right) or Kodak Vari-Beam Standlight will stand you in good stead. These ingenious units use No. 2 flood lamps; a twist of the wrist switches them over from a wide beam (for still shots) to a narrow beam (for movies). The big 12-inch aluminum reflectors have a semi-matte, anodized surface, for high reflection. Standlight adjusts from 3 to 5½ feet; has a 4½-pound base which assures excellent stability; is $15. Clamplight has a rugged, padded clamp; adjusts to practically any angle; is priced at $9.75.

Insure unblurred shots with a sturdy, steady, lightweight (2 pounds), dependable Kodak Eye-Level Tripod. Extends to full 5 feet; telescopes to 22 inches; won't spread and sprawl. $23.33.

A Kodak Turn-Tilt Tripod Head (at right) adds any-angle flexibility to your tripod—gives you up-and-down and horizontal panning, all smooth as velvet. $15.46. Far right, a Kodak Auto-Release clips to your camera's cable release; trips the shutter for you after controlled delayed action. $4.25. And a Kodak Service Range Finder simplifies distance-measuring; helps you focus with greater precision. $14.58.

Autumn or any other season—you can rely on Kodak films. Full choice of black-and-white films—ultra-fast Kodak Super-XX, ultra-fine-grain Kodak Panatomic-X, popular Kodak Plus-X with its happy combination of high speed and fine grain—and others. Full choice of color films—Kodachrome Film in types for both daylight and artificial light; Kodacolor Film, both types; Kodak Ektachrome Film, roll and sheet. For almost any camera and any occasion, there are Kodak films to fit your needs.

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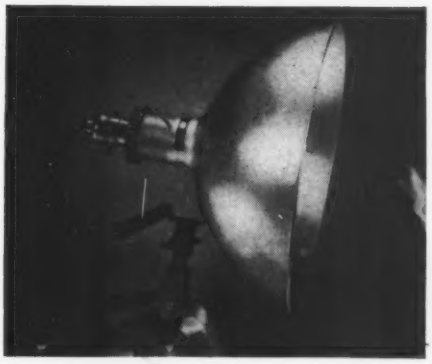
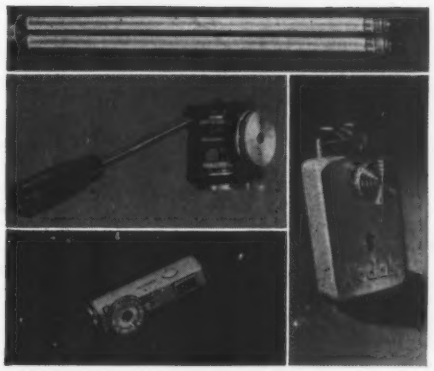
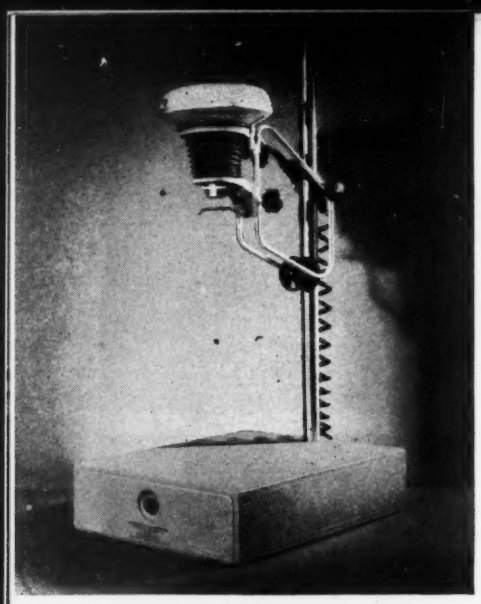
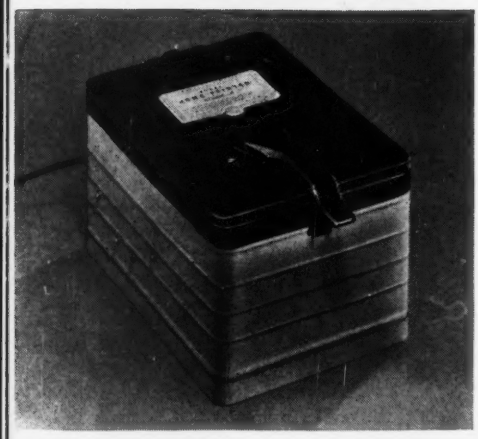
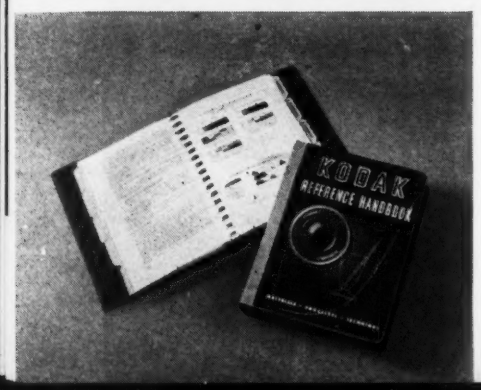










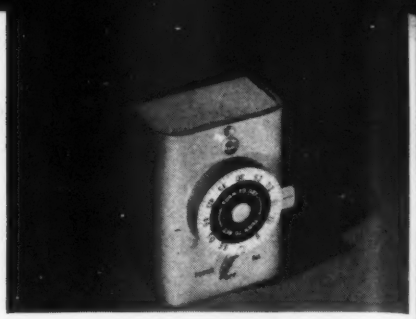
For Prints You're Proud To Show

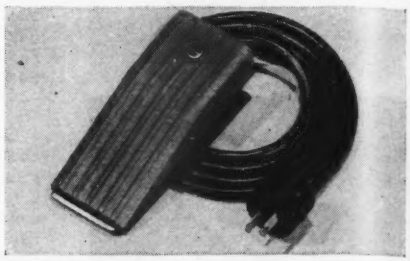
BASE your darkroom operations on a Kodak Flurolite Enlarger—the modern unit that's miles ahead of the field. Try out a "Flurolite" . . . gauge the crisp brilliance of its instant-action cold light, and the uniform illumination from the famous "integrating-sphere" lamphouse . . . test the smooth vernier focusing and elevating . . . manipulate the distortion control, rotating carrier, and head swings . . . tick off exposures in a few brisk seconds. You'll quickly decide that this is your enlarger, and no other will do. It's no cheap instrument, but weigh its quality and capabilities against the price, and it's a bargain—$112.50, without lens. Full range of Kodak Enlarging Ektar and Enlarging Ektanon Lenses is available.

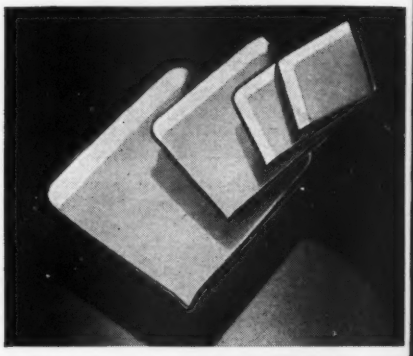
A good contact printer is mighty helpful when you start organizing the summer's pictures, making file and album prints, and selecting the ones you'll enlarge. The Kodak Home Printer, at left, is an efficient, economical answer. All-metal, it accepts negatives up to 4x5½ inches, paper up to 5x7; provides for strip printing of 35mm. and larger roll-film negatives. The price, $12.50.

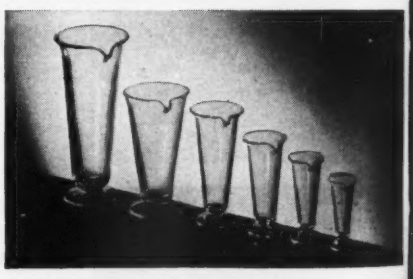
Name the paper types you prefer—you'll find a Kodak sensitized paper to meet any requirement. Kodak Velox and Azo Papers for contact prints; Kodabromide for most enlarging, in a choice of five evenly spaced contrasts and several surfaces; Kodak Platino Paper for somewhat warmer blacks and easy handling; Kodak Opal Paper, choice of the masters, in a stimulating choice of thirteen tint-and-texture combinations. How can you fail to do fine work, with instruments such as these?

Sound technical guidance is the secret of good darkroom operation—and you'll find the basic data you need, all neatly assembled and organized, in the Kodak Reference Handbook. This $3.50 book is specifically planned for serious workers; it includes all the seven basic Kodak Data Books.









FOR accurate timing in both contact and projection printing, pick a Kodak Electric Time Control. It plugs into the enlarger or printer circuit; gives you precisely measured exposures, 1 to 57 seconds. Repeat timing, too; fine for rapid-fire production of album prints and greeting cards. (By the way, how are your Christmas cards coming?) The Time Control also has a continuous-light setting, to use when focusing. The price, $13.50.

Good darkroom work demands three hands—unless you have a Kodak Utility Footswitch. This compact, ruggedly built device leaves both your hands free for dodging enlargements, handling equipment and materials. $10.

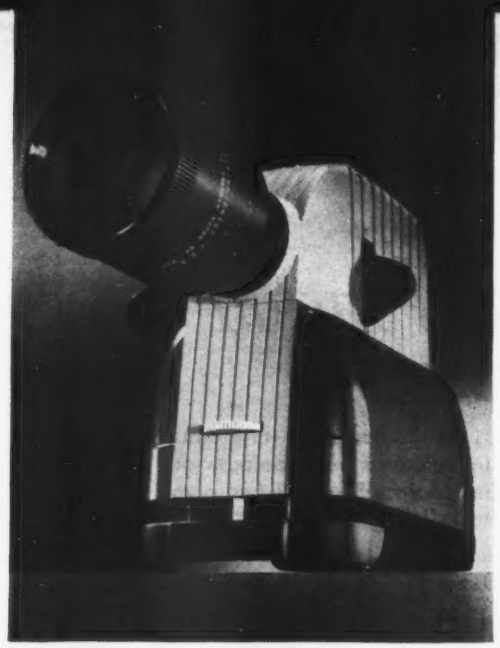
Good trays—big trays—it's impossible to get along without them. Kodak *Enameled* Trays are made of heavy steel, heavily coated with tough white porcelain enamel, and each has a correctly designed pouring lip. Ten sizes, 4x6 inches up to 23x28, 83 cents to $16.30.

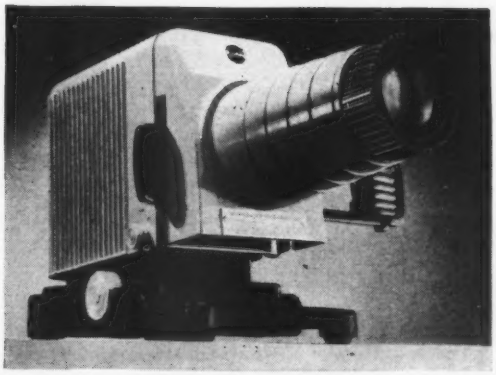
Handsome, well-made graduates add an extra touch of pleasure to your darkroom work; and Kodak Engraved Graduates add a bit more accuracy, too. Sizes, 1 dram to 32 ounces (except 2 ounces); 85 cents to $3. Inexpensive Kodak Darkroom Graduates, 4 to 32 ounces, 25 to 75 cents.

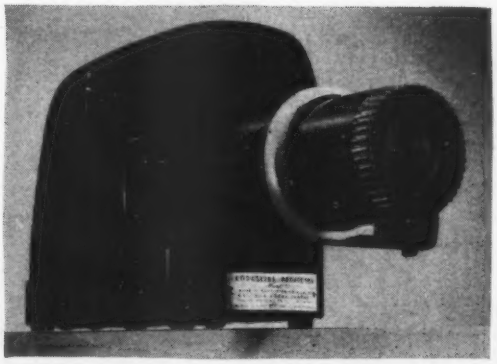
Kodak Chemical Preparations speed up your work—and cut out the errors that occur when you churn up your own mixtures. Kodak Microdol and D-76 Developers for fine-grain work; Kodak DK-60a and DK-50 Developers for larger films and plates; reliable Kodak Dektol Developer for most prints and enlargements; warm-tone Kodak Selectol Developer for papers such as Kodak Opal and Platino; Kodak Versatol Developer for all-round film and paper use; Kodak Acid Fixer and Rapid Liquid Fixer With Hardener—each is exactly right for its purpose. And don't overlook the special aids—Kodak Farmer's Reducer, Kodak Chromium Intensifier, Kodak Abrasive Reducer, Kodak Anti-Foam, and others.

Good washing is essential, if your prints are to be permanent. A Kodak Automatic Tray Siphon is the answer—it converts any print tray into an automatic print washer. $5.25.

Prices include Federal Tax where applicable.







The Kodak Bulletin

To Make Color Sing

KODASLIDE Projectors put the light where it belongs—on your screen, *not* bottled up in the lamphouse. Superb optical design, and *Lumenized* lenses—those are the performance secrets of these great projectors. Aristocrat of the field is the Kodaslide Projector, Master Model, at top left—1000-watt, power-cooled, with a choice of five fine Kodak Projection Ektar and Projection Ektanon Lenses, ranging up to 11 inches in focal length, and in aperture up to *f*/2.3. The Master is equally able at home . . . and in the largest auditoriums and lecture halls. The price, $150 up, depending on the lens you choose.

Popular, capable, and an unusual value—the Kodaslide Projector, Model 2A. With 150 watts, it achieves 300-watt performance—big, brilliant images to fill any home screen, as well as club or classroom screens. Condensers and lens are all *Lumenized*, for maximum brightness and color purity. Metal body, smooth tilting control, tripod socket in base, smart styling in black and gray. With Kodak Projection Ektanon *f*/3.5 Lens, 5-inch, $49.50.

Compact, capable, economical—the Kodaslide Projector, Model 1A, is a favorite for home use. Its 4-inch Kodak Projection Ektanon *f*/3.5 Lens, *Lumenized*, yields big images at conveniently short throws—plus a sharpness and purity of color far beyond the projector's price (only $29.50).

Newest and most exciting idea in the projection field—the Kodaslide Table Viewer, combining projector, slide changer, and screen, all in one convenient desk unit, especially designed for use in lighted rooms. Convenient hopper holds up to 75 Kodaslide transparencies or 50 glass-mounted slides—and the changer handles them easily, grouped or mixed. Smartly styled, this viewer lives up to any home or smart office; the price, $95.

Ever make movies? See next page

The Eastman Kodak Company proudly presents

The Kodascope *Pageant*

SOUND PROJECTOR

In styling . . . in ease of use . . . in the quality of its optical and tonal reproduction . . . in quietness and coolness of operation—*and in value*—this projector establishes new standards of 16mm. sound and silent projection.

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EASTMAN KODAK COMPANY, Rochester 4, N. Y.

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SAPPHIRE MOVIE LENS

What is the best way to clean a camera lens? Most photographers would favor special tissue paper, made for the purpose, or perhaps a bit of silk. But for the movie lens pictured below some scouring powder or a handful of steel wool might prove more effective.

This remarkable lens, designed and built at the University of Rochester's Institute of Optics, uses front and rear elements of synthetic sapphire. Harder than the finest steel, the sapphire provides lens surfaces that are almost impossible to scratch. A rugged constitution, however, is only one of several advantages gained by replacing glass with sapphire.

Synthetic sapphire makes a very good window; better even than some optical glasses, for it can be made exceptionally clear and colorless. In its high index of refraction and low dispersion, the sapphire also combines two qualities not usually found together in optical glass. The high index allows sapphire lenses to be thinner, with less curvature, than glass for the same focal length. Thus the problems of spherical aberration are greatly lessened. The low dispersion of sapphire, on the other hand, simplifies the difficulties of color correction by bringing all colors to nearly the same focal point.

In short, since these corrections are more easily performed in a sapphire lens, an achromatic camera lens can be made of weaker lenses than otherwise possible in a lens intended to do the same job, and it can be made with a larger relative aperture.

Attempts to use sapphire in fine lenses were made some years ago, but the material, first produced only in Europe, had such bad internal strains that its optical quality was poor. Then, at the beginning of the war, the Linde Air Products Company in this country began to synthesize sapphire, and by 1946 had so improved the quality that it was suitable for precision optical elements.

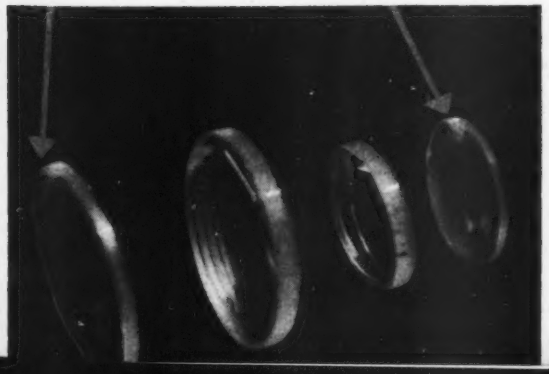
The design of this movie camera lens using sapphire demonstrates the advantages of the material. It works at an aperture of F:1.5, has a focal length of one inch, and covers a 16mm motion-picture frame. The standard movie camera lens of this type, with the same focal length and coverage, ordinarily provides a speed of F:1.9 or slower. The difference in aperture represents a 35% increase in the diameter of the sapphire lens yet its correction for color and other aberrations is equally as good.

This lens is a pioneer lens. Other types could be developed and two possible applications to cameras are: 8mm movie lenses of aperture F:1.5 or faster; and 16mm movie lenses, F:1.5. The possibilities of producing 35mm or larger lenses are not promising

Continued on page 94

THE OPTICAL lineup of the new movie lens, right, consists of two sapphire elements and two of flint glass. A partially-formed "boule" of synthetic sapphire is shown above. It is grown in an oxy-hydrogen furnace from microscopically-powdered alumina. *Photo: from Linde Air Products Co.*

sapphire lens elements



BY NANCY HUTCHINSON
Institute of Optics, University of Rochester

25 *handy darkroom formulas you can mix from* 8 *stock solutions*

BY BOB WOLBER

From the research laboratories of photographic and chemical manufacturers have come a thousand useful formulas for photographers. But their very number and variety have made it impossible for the average darkroom worker to acquaint himself with them, much less put them to good use.

For photographers who would like to have at their command a wide selection of these formulas, with a minimum of bother, the method of stock solutions provides the key. With eight simple stock solutions and the chart on these pages, any of 25 different intensifiers, reducers, and bleaches may be mixed at a moment's notice. The method has several advantages beyond the obvious one of versatility. It allows you to mix just the right amount of solution for a particular job. Since the ingredients are already in solution, they are ready for instant use without the delay of weighing them, then waiting for them to dissolve. Also fresh solutions are assured with normal use, for each stock solution is used in many ways.

Put it to Work

The table is figured in cubic centimeters (cc) since it is simpler both to prepare and to measure out the stock solutions in metric units.

The eight stock solutions you will use are indicated across the top of the chart, heading the columns numbered one to six. The composition and strength of each is noted in percentages, such as POTASSIUM PERMANGANATE 2%. A 2% solution contains 2 grams of chemical in every hundred cc's of stock solution, since a cubic centimeter of water weighs one gram. Thus to make 1000cc (about a quart) of the above solution, you dissolve 20gm of potassium permanganate in somewhat less than

CLASSIFICATION	NAME OF FORMULA
INTENSIFIERS	**1.** KODAK IN-4 Chromium Intensifier[1]
	2. CHROMIUM INTENSIFIER giving varied intensification Maximum Intensification
	3. Medium Intensification[1]
	4. Minimum Intensification[1]
	5. INTENSIFIER FOR PRINTS[1] Slight darkening
	6. Medium darkening
	7. KODAK IN-6 A one solution intensifier for very weak negatives — Solution A; Solution B[2]; Solution C
REDUCERS—Super-Proportional	**8.** KODAK R-15
	9. REDUCER FOR PRINTS Lightens shadows more than highlights
	10. CHROMIUM REDUCER
REDUCERS—Proportional	**11.** ANSCO 311
	12. KODAK R-5
	13. REDUCER FOR PRINTS Lightens all tones
	14. KODAK R-4b — Solution A; Solution B
REDUCERS—Cutting	**15.** CONCENTRATED KODAK R-4a Vigorous cutting reducer
	16. KODAK R-4a
	17. KODAK R-4a, DILUTED for less rapid action
	18. REDUCER FOR PRINTS Increases contrast, snaps up highlights
	19. KODAK R-2
BLEACHES—for Sepia Toning by Redevelopment with Sodium Sulfide	**20.** FERRICYANIDE BLEACH No. 1
	21. FERRICYANIDE BLEACH No. 2
	22. PERMANGANATE BLEACH
	23. CHROMIUM BLEACH
	24. KODAK TC-1 Tray Cleaner
	25. STAIN REMOVER FOR HANDS

[1]You can repeat the intensification process twice for greater effect if you use these bleaches.

[2]Solution B is mixed as follows. It will keep several months.

Water (about 70F)	*400cc*
Sodium Bisulfite	*1.9gm*
Hydroquinone	*7.5gm*
Kodak Photo-Flo	*1.9gm*
Water to make	*500cc*

As the water used should have a very low chloride content, it is safest to use distilled water. The Photo-Flo is not absolutely essential.

[3]DANGER: *When placing concentrated Sulphuric Acid into solution, always pour it into water, never pour the water into the acid or it may boil and splatter acid on you.*

1 POTASSIUM FERRICYANIDE: 10%	2 POTASSIUM BICHROMATE: 10%	3 POTASSIUM PERMANGANATE: 2%	4 AMMONIUM PERSULFATE: 10%	5 POTASSIUM BROMIDE: 10%	6 HYPO: 25%	7 SULFURIC ACID:[3] 10%	8 HYDROCHLORIC ACID:[3] 10%	ADD WATER TO MAKE	REMARKS	FORMULA
	41cc						29cc	500cc		1.
	49						12	500		2.
	100							500	Add 5cc concentrated hydrochloric acid (C.P.)	3.
	100							500	Add 20cc concentrated hydrochloric acid (C.P.)	4.
	62						12.5	500		5.
	77							500	Add 4cc concentrated hydrochloric acid (C.P.)	6.
	113							500	Add 15cc concentrated sulfuric acid (C.P.) to complete solution A	7.
	See note (2) above									
					450cc			500	To mix a working solution: To 1 part of solution A add 2 parts of solution B, stirring all the time. Then add 2 parts of solution C, still stirring. Finally add one more part of solution A. This order of mixing is important.	
			100cc			5cc		500		8.
			133			5		500		9.
	50							500	Add 15cc concentrated hydrochloric acid (C.P.)	10.
175cc				50cc				500		11.
		1.9cc	113			2		500		12.
		1.7				1.7		500		13.
38								500	Farmer's reducer similar to Kodak R-4a, below, but mixed as a two-bath formula to provide nearly proportional reduction.	14.
					400			500		
74					384			500		15.
2.5					52			500		16.
1.3					52			500		17.
125					100			500		18.
		20				4.8		500		19.
150				100				500		20.
44				66				500		21.
		14						500	Add 9.5cc concentrated hydrochloric acid (C.P.)	22.
	6.6							500	Add 5.9cc concentrated sulfuric acid (C.P.)	23.
	450							500	Add 48cc concentrated sulfuric acid (C.P.)	24.
		50						500	Add 2cc concentrated sulfuric acid (C.P.)	25.

1000cc of warm water, then add cold water to bring the total volume to one liter (1000cc).

The 10% solutions of the two acids are prepared similarly. But for safety always do it this way: First measure out 9 units of water, say 900cc, then add to this 1 unit (in this case, 100cc) of the concentrated acid. *Never add the water to the acid as it will boil and splatter acid!*

To make up a working solution of any of the formulas given in the chart, simply mix together the amounts of stock solution indicated in that particular formula's row, then add water to make a total volume of 500cc. Any quantity of working solution may be mixed, of course, by using proportionate amounts of the stock solutions.

The smaller amounts of stock solutions are measured most accurately with a 10cc pipette, obtainable from any chemical or drug supply house. This is a graduated glass tube in which the solution is drawn up carefully by sucking on it as you would a straw. Then by closing the top end with your finger, the solution can be held at any level or lowered until you have the exact amount as shown by the graduations. (Only a gentle sucking action is required. If you have never used a pipette, it is a good idea to practice first on plain water before taking chances with acids or other harmful chemicals.) A 50 or 100cc cylindrical graduate will be desirable too, but since 500cc is approximately 17oz., you can use a quart graduate to measure the total volume.

Notes on Using the 26 Formulas

To avoid stains and uneven results, your negatives and prints should first be fixed and washed thoroughly. Negatives to be treated should be hardened before washing in a formalin hardener such as Kodak SH-1, or the gelatin emulsion may soften unduly. It is also a good idea to soak dried prints in water before treatment. Prints and negatives to be treated should be processed one at a time in a tray with enough solution to cover them adequately. Agitate the solutions constantly during treatment, which may be done in ordinary room light. Avoid direct sunlight, however.

CHROMIUM INTENSIFIERS:

1. Bleach the material in the potassium bichromate solution until there are no blacks left in the densest area. The image should be all light yellow. This will take 3 to 6 minutes.

2. Wash 5 minutes in running water. If any blue coloration is noticeable, rinse briefly in water containing a few drops of ammonia, or in a 5% solution of potassium metabisulfite (sodium bisulfite), or a 5% solution of sodium sulfite. I usually rinse the material in a potassium metabisulfite solution anyway to kill the yellow bichromate stain that is pretty stubborn to wash out otherwise. Wash the negative or print after this rinse.

3. Redevelop in a *quick-acting* developer such as D-72 diluted 1-3, or an amidol developer.

4. You can fix the negative at any stage of development to stop further intensification. If you have developed to completion, however, it is unnecessary to fix. Wash and dry as usual.

The difference between the several intensifiers given in the table is noticeable, but not wide. For greater intensification, use In-4 and go through the whole process twice. It is a good idea here to become familiar with the process on a discarded negative. This is generally a good idea with the following processes, too.

FORMULA IN-6

1. Negative should be fixed and washed thoroughly, hardened 5 minutes in SH-1 at 68°, and followed by a 5 minute wash.

2. Intensify in freshly mixed solution for 10 minutes for maximum intensification, less time for less intensification. The temperature should be at 68 degrees. And, of course, keep your fingers off the emulsion!

3. Wash 10 to 20 minutes, then dry as usual. Don't fix, as hypo destroys the intensification.

TYPES OF REDUCERS:

There are three basic types of reducers that are given in this table.

Superproportional Reducer: Reduces highlights much more than it affects the shadow areas. Good for many negatives with blocked highlight areas.

Proportional: Reduces the highlights and shadows at about the same rate. It is good for getting an overdeveloped negative back to the softer contrast it should have had in the first place.

Cutting Reducer: Reduces shadow areas much more than the denser areas. Good for over-exposed shots and for clearing line negatives.

FORMULA R-15:
Use only glass, hard rubber, or unchipped enamel trays. Harden and wash negative as recommended.

1. Immerse negative in solution, agitate frequently. Remove when inspection indicates correct reduction. Don't try to do it by the clock.
2. Immerse in acid fixer for a few minutes.
3. Wash and dry as usual.

FORMULA 9 FOR PRINTS:
Follow same steps as for R-15. The formula is slow working, and remember the print will lighten a little in the hypo.

FORMULA 10

1. Bleach negative completely in chromium solution.
2. Wash (or clear first in 5% sodium bisulfite solution, then wash).
3. Redevelop in D-72 diluted 1-10, or in a slow metol developer. Watch the back of the negative until the shadows are black but the highlights are only partly developed.
4. Fix in ordinary hypo bath. This will lighten the highlights without affecting the shadows. It is difficult to judge when to stop development, so practice on a discarded negative.

FORMULA 11 (ANSCO 311)

1. Bleach completely in solution given. Wash thoroughly.
2. Redevelop to the desired lower contrast in Ansco 47 or other negative developer, except fine grain developers. This process gives you a second chance to develop that negative you overdeveloped the first time.
3. Stop development by fixing, then wash and dry as usual. (Note that the bleach-type intensifiers and reducers are basically the same. This may suggest some interesting experiments by combining different procedures and interchanging solutions used.)

FORMULA 12 (R-5)

1. Reduce in fresh solution until the desired contrast is reached.
2. Clear negative in a 1% solution of sodium bisulfite.
3. Wash well and dry.

FORMULA 13 FOR PRINTS:

1. Reduce in fresh solution to desired degree. If solution becomes slightly brownish, discard it.
2. Rinse until clear.
3. Fix in acid fixer, wash and dry as usual.

FORMULA 14 (R-4b)
Immerse negative in the ferricyanide solution (A) until it is reduced sufficiently, about 1 to 4 minutes. Then immerse in the hypo solution (B). Wash and dry as usual. If reduction is not enough, repeat the process after washing out the hypo. To reduce general fog, dilute solution A with an equal amount of water.

FORMULAS 15, 16, AND 17:
Pour ferricyanide-hypo solution over negative, preferably in a white enamel tray, and watch shadow areas closely. When reduced sufficiently, wash and dry as usual. The choice of solution depends upon the speed and vigor of action wanted. This solution deteriorates rapidly.

FORMULA 18:
Reduce print in given solution for 20 seconds to 4 minutes until the highlights are right. You can sometimes snap up a print from a flat negative by overexposing the print 100% and then reducing. Wash and dry as usual.

FORMULA 19 (R-2)
Wash negative to remove all hypo, and keep hypo out of the solution or it may stain. Reduce the negative to the desired degree in the solution given. Then place in an acid fixing bath to remove stain and wash and dry as usual. If reduction is too rapid, dilute with water.

SEPIA TONING:
The choice of bleach will probably depend upon what stock solution you have already mixed. There is a slight difference, however, in the final color produced by different bleaches.

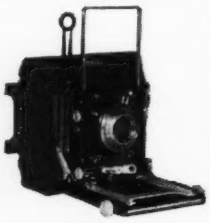
1. Bleach print completely: there should be no blacks left.
2. Rinse thoroughly in cold water to remove most of coloration.
3. Redevelop by placing print in about a 1% solution of sodium sulfide (not sulfiite). This will take place in less than a minute.
4. Harden in stock hardener F-1a diluted 1-16. Wash and dry.

TRAY CLEANER:
Merely slosh it around in the tray until clean, then rinse tray thoroughly.

STAIN REMOVER FOR HANDS:
Rinse your hands in the solution given and allow a little time for the solution to act. Then remove the color of the permanganate by rinsing your hands in a weak solution of potassium metabisulfite. (or sodium bisulfite).

NOTE: *There are countless other photographic formulas which may either be added to this table or grouped judiciously for mixing from other combinations of stock solutions. For instructions for making the simple conversions required, see Mr. Wolber's* 22 Paper Developers from 6 Stock Solutions *in* Modern Photography *for December, 1949, p. 102.*—ED.

ALL LINED UP FOR YOU!... AND EQUIPMENT FROM



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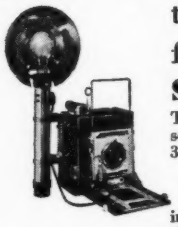

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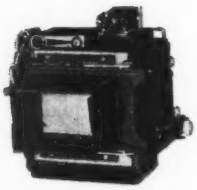
GRAFLOK BACK

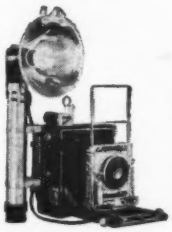


The features of the Graphic and Graflex back have been combined to make Graflok the most versatile camera back. The spring loaded section which accepts all Graphic sheet film holders and film pack adapters is instantly removable to permit the attachment of the New Roll Film Holder using the Graflok slide locks. Complete with four-sided all-metal folding removable focusing hood, the Graflok back is standard on the Century and Pacemaker "23", "34", and "45" Graphics and can be fitted to many earlier models not so equipped.

GRAFLEX

PRIZE-WINNING CAMERAS THE GREAT GRAFLEX LINE!

for PRIZE-WINNING PICTURES

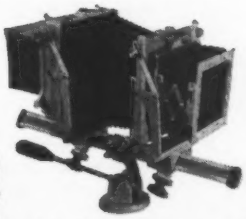


the great *Pacemaker*
CROWN GRAPHIC

A great press camera for professionals and amateurs alike, identical in every detail to the Speed Graphic except for focal plane shutter . . . It is designed for those who want a Speed Graphic but do not require the added versatility of the focal plane shutter. Like the SPEED Graphic, the CROWN is made in three sizes, for 2¼x3¼, 3¼x4¼, and 4x5 negatives. Its features include: shutter speeds to 1/400th sec., double-extension bellows, ground glass focusing, parallax-correcting action frame and optical viewfinder, interchangeable lenses, rising, shifting, and tilting front, drop bed. An extremely useful, versatile camera!

for EVERY PHOTOGRAPHER

a studio camera that goes everywhere . . . the
GRAPHIC VIEW II



For a hundred photographic jobs, indoor or out, experts depend on the Graphic View II. A "contortionist" camera with a complete range of swings, tilts, and slides, all made on the optical axis. Graphic View II is complete with carrying case and the famous Graflex pan tilt base. Rugged, precision-made, light in weight . . . ideal for color work, portraiture, scenic, architectural, illustrative, commercial copying, still life, scientific, and many other types of photography. Takes 3¼x4¼ or 4x5 Graphic or Graflex backs. A great studio camera—a great buy!

for FLASH DEPENDABILITY

easy-to-operate
fine quality
GRAFLITE

The newest, finest flash equipment on the market—result of 8 years of research and testing. A multi-purpose flash designed to be fitted to almost any camera, with synchronized or solenoid operated shutters. Five outlets, 3 different circuits to select, push button ejector, interchangeable 5" and 7" reflectors, extension tubes for more power—left, right and dual mountings . . . and many other precision features to meet every flash need. Ask to see the compact Graflite side lighting units complete with handy adjustable clamp.

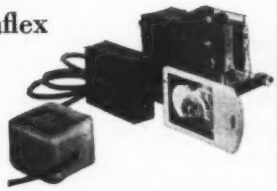
for FAST SEQUENCE SHOTS

equip your Graphic with the new
GRAFMATIC FILM HOLDER

Fast action . . . news shots in sequence . . . sports . . . wedding . . . industrial series . . . you can get them now with your new Graphic camera just by adding the new Grafmatic holder. No thicker than a film pack adapter yet it holds six sheets of film for rapid-fire shooting, helps you get shots you always missed before. Load with black and white, or color, or both. Handy, automatic counter (no ruby window). Precision-made to fit any 2¼x3¼ Graphic—works faster than most roll film cameras! A great new accessory.

for ENLARGEMENTS

your Graphic or Graflex View becomes an enlarger with the
GRAFLARGER BACK*



A new and remarkable cold light pack to transform your Graphic or Graflex camera into a first rate enlarger, quickly and easily! No adjustments needed—A cold light that will not harm camera, or negative. Use it for enlarging, vertically or horizontally for viewing color transparencies, for retouching negatives, or even for a printing box. Compact, lightweight, ideal for the crowded home, apartment, or the traveling cameraman. Available in all three sizes: 2¼x3¼, 3¼x4¼ and 4x5. Ask about the versatile Graflarger stand now available.

*with Aristo Cold Light.

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- All Size Film Holders
- Film Pack Adapters
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Your movie camera is an excellent investment, but you won't be getting full return unless you make maximum use of it. That is why you need a matched set of ELGEET lenses —a telephoto for distant action, intimate close-ups—a wide-angle to get the whole scene without "chopped-off" heads. Low in price, high in quality, there is an ELGEET Lens for your every requirement. Your dealer stocks them for you. See him today!

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7mm f:2.5 wide-angle lens. Shortest focal length true wide-angle lens for 8MM cameras. LIST PRICE $41.40, tax incl.

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38mm f:3.5 fixed focus Cine-Tel* telephoto lens, providing 3 × magnification for 8MM cameras. LIST PRICE $31.30, tax incl.

*Registered

FOR 16MM CAMERAS

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LIST PRICE $88.95, tax incl.

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75mm (3") f:2.9 focusing Cine-Tel* telephoto lens, providing 3 × magnification for 16MM cameras.
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All ELGEET lenses are fully color-corrected and hard-coated with "Elcote"—your guarantee of quality pictures.

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Where Quality is Important... ELGEET LEADS

salon calendar *for october, 1950*

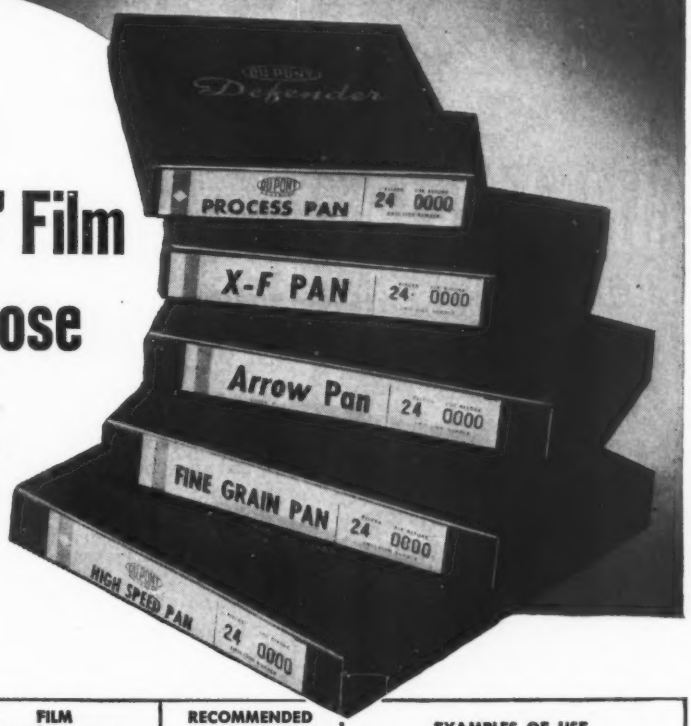
JULES ALEXANDER

Closing Date	Name of Salon Date of Exhibition	For Entry Blank Write to
October 5	★ Tenth Annual Victoria International Salon of Photography. Empress Hotel, Victoria, B. C., Canada, Nov. 5 - 12.	Irvine Dawson, 680 Victoria Ave., Victoria, B. C., Canada.
October 7	Chicago International Exhibition of Photography. Museum of Science and Industry, Chicago, Ill., Oct. 28-Nov. 26.	Mrs. Loren Root, Room 2320, 135. S. LaSalle St., Chicago 3, Ill.
October 8	★ 12th International Salon of Photography. Fine Arts Camera Club, Evansville, Ind., Oct. 22 - Nov. 4.	Richard A. Levi, 1405 E. Park Dr., Evansville 13, Ind.
October 10	★ XIV International Salon of Photographic Art. Palacio de la Alhambra, Santiago de Chile, Nov. 7 - Dec. 8.	Club Fotografico de Chile, Calle Huerfanos 1223 — oficina 14, Santiago de Chile.
October 18	★ Seventh Chicago International Color Slide Exhibit. Museum of Science and Industry, Chicago, Ill., Nov. 9 - 12.	John S. Darling, 9321 S. Bishop St., Chicago 20, Ill.
October 20	★ P. S. A. National Club Color Slide Competition.	Merle S. Ewell, 1422 W. 48th St., Los Angeles 62, Calif.
October 25	★ Sixth Mississippi Valley International Salon of Photography. City Art Museum, Nov. 5 and 13; Cabanne Library, St. Louis, Mo., Nov. 1.	Noel F. Delporte, 586 Stratford Ave., St. Louis 5, Mo.
November 1	7th International Contest of Sporting Photographs and 5th International Salon of Sporting Photographs by Press Reporters. Nov. 19 - 31.	Club Atletico Provincial, Bd. 27 de Febrero No. 2672, Rosario, Argentina.
December 9	16th International Salon of Photography. Des Moines Y.M.C.A. and Des Moines Art Center, Des Moines, Iowa, Jan. 1 - 21, 1951.	Des Moines Y.M.C.A. Movie and Camera Club, Y.M.C.A. Bldg., Des Moines, Iowa.

★ *follows P. S. A. recommended practices*

There's a Du Pont "Pan" Film for every purpose

. . . WHATEVER YOUR SUBJECT— PORTRAITURE . . . PRESS WORK OR COPYING—CHECK THE CHART BELOW



DU PONT FILM	A.S.A. SPEED		FILM CHARACTERISTICS	RECOMMENDED FOR USE WITH	EXAMPLES OF USE
	Daylight	Tungsten			
High Speed Pan Type 428	160	125	High speed; adequate contrast even when underexposed; long scale.	Extremely short exposures. Low or flat light conditions.	Electronic flash lighting in portraiture, press, commercial, and industrial photography. Outdoor work on cloudy days or at twilight; distant flash shots; general candid and press work.
"Arrow" Pan	125	80	High speed; high red sensitivity; long scale.	Adequately lighted subjects in general.	In mass-production portraiture, high red sensitivity reduces retouching problems; speed permits short exposures. For daylight and fluorescent lighting, red sensitivity provides improved color response. For flash exposure, long scale counter balances harshness of lighting.
"X-F" Pan	50	32	Balanced color sensitivity; medium speed; medium fine grain; normal scale.	Adequate and controlled lighting.	Best suited to studio portraiture and illustrative photography with tungsten light where its medium speed, balanced sensitivity and normal scale provide the flexibility required for high-quality results. Definitely recommended for color-separation negatives.
Fine Grain Pan	32	20	Maximum speed consistent with extremely fine grain; balanced color sensitivity.	High degree of enlargement. Rendition of fine detail.	Murals, specialized uses in industrial and scientific photography. Illustrative, commercial, industrial uses where rendition of subject detail or texture is of primary concern; photomicrography; commercial copying.
Process Pan	16	10	Extremely high contrast.	Line copy work with black and white or colored copy.	Commercial copying.

Du Pont films, photographic papers and chemicals are preferred by many of the country's most prominent photographers . . . commercial, professional and hobbyists who pride themselves on work of exceptionally fine quality. Try these dependable photographic products. They're supplied in distinctive blue-and-yellow packages. Ask your dealer for them by name. E. I. du Pont de Nemours & Co. (Inc.), Photo Products Department, Wilmington 98, Delaware.

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NOT an Attachment . .
NOT an Adapter . . .
A high quality PRIME Lens in the price class of "lens adapter"

For full screen projection in average room

- Increases area of screen image by over 75%
- A PRIME or BASIC Lens, designed to fit the projector. Not an attachment or adapter for another projection lens.
- This Somco Lens does not reduce the amount of light on the screen.
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previews *films for home screening*

Holy Year of 1950

400 ft. 16mm sound, b. & w.
Castle Films

Since 1300 A.D. the Jubilee or Holy Year of the Catholic Church has been celebrated at the Vatican. *Holy Year of 1950* is a good photographic record of what occurs during this celebration. For those of the Catholic faith who are unable to attend this function, the picture is one of unusual interest. For others, non-Catholic, there is a wealth of historical and artistic information in this film.

The Appian Way, oldest (312 B.C.) and best of all Roman roads, which is said to have been trod by the Saviour from Capua to Rome, is given considerable footage as present day pilgrims pass over the ancient stones on their way to Rome.

The art of Raphael, Michelangelo and other Renaissance painters can be seen in the background of the various chapels, while the mosaics of the bell towers are given sufficient footage to delight admirers.

Also shown are Cardinal Spellman and five hundred Americans, who made the pilgrimage for the 1950 Jubilee, in audience with the Pope.

Holy Year of 1950 is suggested for any audience interested in religious, artistic or historical film.

Loaded Guns
Indian Uprising

400 ft. 16mm sound, b. & w.
Hollywood Film Enterprises

It seems the 400 foot cuts from popular western features are still the most popular film entertainment for young audiences, and *Loaded Guns* and *Indian Uprising* are two better than average films.

Loaded Guns starring Gene Autry and Barbara Britton is the story of Gene's pursuit of the villain who murdered his best friend in a poker game. There are gun-fights, fist-fights, fast riding and a happy ending as Gene takes revenge on the dastardly villain.

Indian Uprising also stars Gene Autry, supported this time by Jean Heather, Ralph Morgan and, of course, Gene's wonder horse, Champion. In the story Gene matches wits with crooked land sharks who stir up trouble between ranchers and Indians. Stampeding cattle and Indian fighting are highlights of this film.

G-E Free Film

Recently released by the General Electric Company was the new color motion picture, *Electrified Farming*, filmed on farms from New England to California. This 25-minute film, which demonstrates how properly applied electricity can lighten farm chores and greatly increase productivity, is the fifth in the General Electric "More Power to the American Farmer" series.

Electrified Farming is a comprehensive educational feature which will inform the present-day farmer that electricity is now performing a great variety of services on more than two million farms throughout America, both in the home and in the fields.

A typical county fair filmed in Cobleskill, New York, is also included in the picture. Side-shows, the fire-eating man, farm equipment, display tents and numerous fair contests are recorded on film.

For further information on this film write to the Apparatus News Bureau, General Electric Company, Schenectady 5, New York.

Flying Fever

400 ft. 16mm sound, b. & w.
Castle Films, Gandy Goose

A "Terry Toon," this film will amuse children from about five to ten years of age. The rooster, who is Captain of the air force, puts Gandy through his paces to make an aviator of him. Most of the action centers around a trick plane that does its best to rescue Gandy from his own folly. The good comedy is in the end when the intrepid goose makes a parachute jump and follows instructions to count ten before releasing the chute.

EDITH SHEPHERD

Have you tried *Candid Action Movies?*

IT'S EASY AND EXCITING WITH THE REVERE "60"

LOOKING for new movie making thrills? Get acquainted with the versatile Revere "60"—the 8mm camera that places *three* lenses instantly at your service. You'll call on your telephoto lens for wonderful candid action movies of subjects who are unaware you are shooting them. From a distance and unnoticed, you'll get natural and unposed closeups of children at play . . . of unsuspecting adults who normally would be tense and stiff before the camera . . . of timid wildlife that would scurry if you came too close.

Consider also, such advantages as simple, quick magazine loading . . . eleven feet of action per winding . . . choice of five camera speeds . . . single frame exposure for animation of titles, trick shots. You'll then know why the Revere "60" is everything you want in an 8mm camera. See it at your dealers today!

REVERE CAMERA COMPANY, CHICAGO 16

MODEL "60" 8MM MAGAZINE TURRET CAMERA

$147.50

INCLUDING TAX
With F 2.8 half-inch lens

★ ***Rotating turret head*** *instantly positions any one of three lenses.*

★ ***Micromatic view-finder*** *gives correct field for lenses from 13mm to 50mm by simple turn of barrel.*

★ ***Parallax adjustment dial*** *for critical focus of view-finder from 3½ feet to infinity.*

★ ***Built-in exposure guide*** *shows accurate diaphragm settings when light meter is not used.*

★ ***Continuous run*** *keeps camera in operation while you get into your own movies.*

★ ***Footage indicator*** *tells at a glance the amount of film already shot.*

★ ***Ratchet winding key*** *winds like a watch, cuts winding time in half when split seconds count.*

NEW DELUXE

Revere "85"

8mm PROJECTOR

New convenience, beauty and value! Handsome plastic carrying case detaches quickly. Handy reel storage compartment adds to ease of setting up. Complete with 500 watt lamp, 300-ft. reel, 1-inch F1.6 coated lens and case. Only $99.50

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NORWOOD Director

Professional Model • Used in the Studios

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- 20" bellows
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Less lens $35

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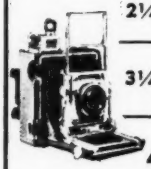
LOWER PRICE

SPEED—GRAPHIC—CROWN



SIZE	LENS	SPEED	CROWN	OUTFIT COMPLETE SPEED	OUTFIT COMPLETE CROWN
2¼x3¼	f.4.5 Ektar	190.25	161.50	269.00	229.00
	f.3.7 Ektar	223.35	185.35	289.00	259.00
	f.3.5 Xenar	179.00	150.25	258.00	218.00
3¼x4¼	f.4.7 Optar 5¼	199.85	161.50	289.00	249.00
	f.4.7 Ektar	199.85	161.50	289.00	249.00
	f.3.5 Tessar	239.00	199.00	327.00	287.00
	f.4.5 Ilex Para.	174.50	134.50	276.00	232.00
4x5	f.4.7 Optar 5¼" f.4.7 Ektar 5"	207.60	167.50	309.00	265.00
	f.4.5 Ektar 6"	232.00	192.00	329.00	289.00
	f.4.5 CZ Tessar	239.00	199.00	336.00	296.00
	f.4.7 Ektar	BUSCH			229.00

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FOR HIGHEST PRICES . . .
For your camera or equipment, send it to us on consignment. We'll seek the highest market price and charge only 15% service charge on the sale. No obligation, no cost if not sold. Pack, insure and send your surplus equipment, today to WESTEN'S

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Contain:

- Camera • Lens • Sunshade
- Cpld. Range Finder • Synchro Flash
- Film Pack Adapter • 4 Filters
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- Case to hold all the above

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For Season's Greetings, Wedding and Birth Announcements, Thank-You Notes . . .
for almost every occasion.

AUTOSEAL MOUNTS

First time ever offered! A complete kit for making fine greeting cards with your favorite photo-prints. Except for the prints each kit contains everything needed to make 12 cards in 4 different designs: 12 attractively printed Autoseal Card Mounts, 12 cellophane wraps, Tackytabs and 12 envelopes. Wonderfully easy to assemble. Autoseal Mounts are available for every holiday and occasion. Write for complete list.

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Make truly distinctive photographic greeting cards using "Greetex" masks in combination with your favorite negatives. Only one exposure needed for each complete greeting card. Available for either contact or enlarged printing . . . in foreign languages as well as in English. Write for FREE booklet "The Greetex Way" for listing of all masks, prices and instructions.

Literature on request
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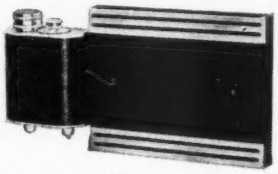
new products

4x5 Roll Film Adapter

News for 4x5 press camera owners is the latest version of the Adapt-A-Roll 620, roll film adapter. This model Adapt-A-Roll takes 620 size roll film, black and white or color, and is designed to fit any 4x5 press-type camera equipped with standard spring back without altering the camera in any way. In operation it is used just as a cut film holder or film pack adapter.

Compact and lightweight, the new roll film adapter is precision machined to hold the film in the exact focal plane. Some of its design features include: all-metal construction; an exposure counter that is both visible and audible; interchangeable dark slides, permitting the exposure of either 2¼x 3¼ or 2¼x2¼ negatives; easy daylight loading similar to any roll film camera; and, of course, all the advantages of ground glass focusing and composing, since the Adapt-A-Roll slides



in and out like a cut film holder.

The popular Adapt-A-Roll for 2¼x 3¼ cameras will still be available and another model for 3¼x4¼ press cameras is expected to be ready for marketing soon. All Adapt-A-Rolls are priced at $29.95, regardless of size.

MAR-BAR, INC.
205 SOUTH BEVERLY DRIVE
BEVERLY HILLS, CALIFORNIA

Pint Size Ektachrome Kit

For the convenience of both amateur and professional photographers who wish to process rolls of 120 or 620 Kodak Ektachrome Roll Film, Kodak announces a new 16-ounce Kodak Ektachrome Processing Kit. Two rolls of Ektachrome Roll Film can be processed in the solutions before beginning to exhaust its capacity; however, by following the recommended adjustments in processing times, additional rolls can be handled with satisfactory results.

All components of the new processing kit are packaged in the convenient Kodak foil packettes. The Ektachrome Processing Kit, 16-ounce size, lists for $1.50.

EASTMAN KODAK COMPANY
ROCHESTER 4, NEW YORK

Live happy vacation days again in glorious *Color*.

COLOR IS THE KEY TO BEAUTY in nature and in people. When you describe a beautiful scene, the first thing you remember is its vivid color! When you talk about a friend you surely rely on color to reflect the keynote of his personality.

Why then be satisfied with less than *FULL*, glowing, life-like color which helps you remember your vacation days as they really were—COLORFUL!

It's so simple, so inexpensive to use Marshall's Photo-Oil Colors. No special skill is needed . . . no messy colors to mix. You CANNOT ruin your favorite photographs. It's easy to remove colors as you work and make the changes which you feel will add that professional touch.

Take advantage of the greater shutter speeds obtainable in black-and-white film to get sharp, sparkling prints. *Add* Marshall's Photo-Oil Colors. You'll get the *right* colors of nature *exactly where you want them.*

Remember to have your enlargements made in a MATTE finish and you're set to add a world of color to your favorite photographs.

Send 15¢ for the 32-page illustrated book "How to Make Beautiful Color Prints..."

Ask for the new Free Marshall Rainbow Color Chart at your dealer.

New-Marshall Master Set
$11.60 . . . THE LAST WORD
IN PHOTO-COLORING!
Other sets $1.25 — $5.85

The most popular color process of all!

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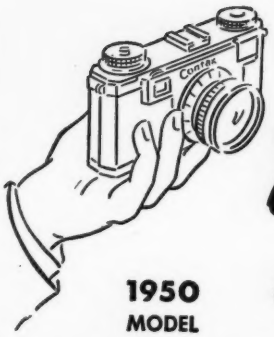
PHOTO-OIL COLORS

John G. Marshall, Mfg. Co., Inc., Dept. C-10, 167 North 9th Street, Brooklyn 11, N Y
Canadian Dist.: Canada Photo Products, Ltd., 137 Wellington Street West, Toronto 1



LIGHTER...SMALLER AND

BETTER in EVERY WAY!

1950 MODEL

CONTAX IIA

ZEISS IKON

Look for the name Stuttgart engraved on the finder shoe. It is the city in the American Zone where the Zeiss Ikon Corporation's factory is located.

Over the years, Contax has won a reputation among many amateurs and professionals as the foremost 35mm camera. And today's Contax is better still!

It's smaller and lighter. Has built-in flash synchronization and a new all-metal focal plane shutter that sets a new high in quiet, accurate operation—and you know how important shutter accuracy is, especially in color work. Speeds to 1/1250 sec. Shutter winding knob is larger and has a counter. Rewind button is larger, handier and shows type and speed of film loaded. Self-timer permits 3, 6, 9 and 12 sec. delay. Tripod socket is now in camera body. And you can use Zeiss Tessar and Sonnar lenses (T-coated) as heretofore.

THIS Contax gives you the big advantage of a lens-coupled split-image range-finder, insuring absolute accuracy of focus, so important in 35mm photography.

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De Luxe Challenger ® —Has patented Octagon Case which prevents wear on fabric. Sizes 30" x 40" to 70" x 70".

If you are projecting on a wall, sheet or soiled screen, you are losing most of the brilliance and detail of your pictures. A DA-LITE screen, with its famous Crystal-Beaded surface, will make your slides and movies 3 times brighter. Ask your dealer for a DA-LITE screen! More than 2,000,000 sold.

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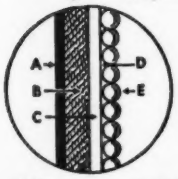

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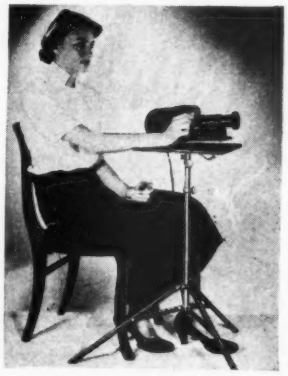
Project-R-Table

If you must scout around for an end table and a pile of books each time you want to use your projector, you may be interested in the new Victor Project-R-Table shown here. Simple and quick to set up, it is designed especially to support home movie and slide projectors.



Project-R-Table adjusts to permit an operating height varying from two to more than three feet. It affords a sturdy, vibration-free mount on a level 13x10½" Masonite top. Nickel plating and green enamel trim make it colorful and attractive so that it's good looking as well as extremely practical.

The new projector table can be folded compactly, is easy to handle, and may be stored in a small space. Weighing only 5 pounds, it's simple to carry anywhere by a convenient handle. Further information on the Victor Project-R-Table, priced at $7.50, may be obtained from the manufacturer . . .

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The manufacturers of Greetex masks are now introducing an even easier way to enable photo fans to make their own personalized greeting cards. With the new Autoseal Mounts all darkroom work is eliminated. All you need is one of the kits and a selection of snapshots.

Each kit contains a dozen colorful greeting cards in 4 different designs, "Tackytabs" to mount the snapshots, individual cellophane covers, and matching envelopes. Appropriate Autoseal Mount Kits are available for all holidays and occasions, priced at $1.35 per kit of 1 doz. and $5.00 per kit of 4 doz. At your photo dealer, or from

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Experts say "Ciro-flex is a precision camera, with a topnotch lens and a shutter speed that meets our requirements. The best lightweight compact camera for home portraits, it's fast and versatile enough for fast-action sports pictures, as well as trick shots. *Get a Ciro-flex!*"

You'll say "I'm getting shots beyond my greatest expectations -- no more taking pictures and then apologizing for them. I like a camera that will give me a print-size preview. I'm no engineer, I don't want confusing gadgets. That's why I'm telling my friends, *"Get a Ciro-flex!"*

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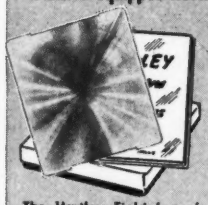

The Hartley Field Lens is easy to install. No special tools required...no "mechanical" skill necessary. You can easily install it yourself in a few minutes by following the simple instructions. Available in various sizes to fit any standard twin-lens reflex camera.

Take a look at the groundglass of your twin-lens reflex camera after installing a Hartley Field Lens... Instantly you'll realize the many advantages! Faster, easier focusing, even in dim light... improved picture composition (now you *really* see the entire picture in the viewfinder)...guesswork, disappointment, and picture spoilage eliminated... The Hartley Field Lens increases over-all image brightness up to 2½ times and corner brightness up to 10 times!

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A new lightweight tripod with an elevating head is the latest word from Testrite Instrument Co. Here are the specifications: height fully opened, 68½"; closed, 34½"; elevator rise, 12½". Designated Lightweight Tripod No. 1995B, it is equipped with a

heavy duty pan head with a quick-action lock. Aluminum construction holds the weight down to 5 lbs. and provides a rigid support for movie and still cameras up to 4x5". The price is $16.95 plus tax.

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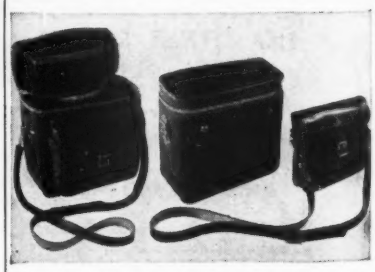

the complete bag with all his equipment, or attach the shoulder strap to either the outside pocket separately for field trips, or to the main portion of bag without the outside pocket. Photographic dealers everywhere will soon feature the three largest size Perrin Gadget Bags with this new Dual feature.

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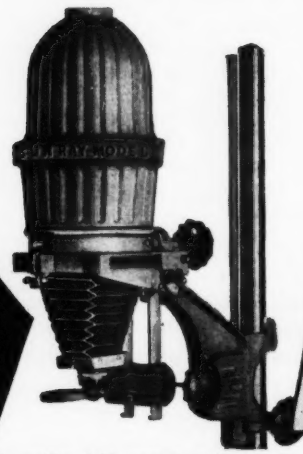

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Sunsets in Color

Continued from page 50

before making each exposure.

Besides using a meter, it is also an excellent idea to use a tripod. Small apertures will be required for many sunset scenes because foreground objects will be included in them. (Including foreground objects or "framing" a sunset scene helps you to give it added depth and realism.) Therefore, most sunset exposures will probably be made at the small apertures which indicate longer exposure times. The exposure times for many sunset color shots will be as long as ½ second, and of course, hand-held exposures at this time are impractical. Using a good tripod will enable you to adjust your camera position with more accuracy so that you get just the scene you want. This is particularly important when you want to "frame" a sunset scene, or include objects in the foreground; there aren't any black-and-white projection printing controls available when you're exposing the film for color transparencies!

One successful technique for making exposure meter readings involves taking the reading directly from the brightest part of the sky. This is a practical method, for you will recall that the other objects in the view will only be silhouetted, and therefore we are not concerned with taking a reading from that portion of the camera view.

Meter readings may be taken from the brightest part of the picture, even when the sun is visible, provided the light is sufficiently veiled. One good practical test for this: If you can look at the sun with the naked eye without discomfort, it is sufficiently veiled so that you can photograph it. In cases when the sun is concealed behind a cloud or some other object, or below the horizon, the readings may be taken from the brightest portion of the picture area.

In cases where there is water or snow in the foreground, these areas will usually be recorded to make a more interesting transparency.

In using the readings obtained from your meter, expose for the reading obtained from the brightest picture areas only. As mentioned before, it is obvious that foreground objects usually will fall into extreme underexposure, but this makes for the silhouette effect that most people want. If you prefer to have your transparencies a little on the light side with softer and lighter colors, you may lengthen your indicated exposures slightly. If, on the other hand, you desire deeper, richer colors and darker transparencies, slightly shorten the exposures indicated by the meter.

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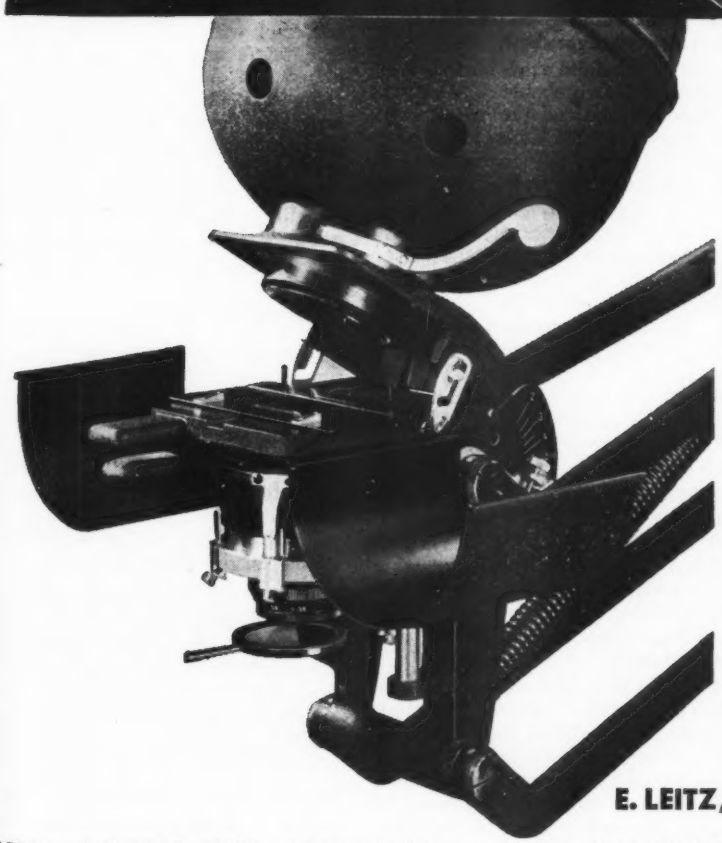

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The important rule in making good sunset color is to get set *before* sunset; take your camera and tripod, some daylight type coior film and look for interesting sunset locations. If you have a meter, be sure to take it with you. The exposures which are listed in the captions of color pictures in this article will serve as a helpful guide for your own findings. If you are not sure of your exposure, you can bracket your exposure times (exposing two stops over and two stops under the indicated or estimated exposure) to make more certain that you will have a satisfactory sunset transparency. The fall and winter days ahead will give you some exciting color fireworks for colorful sunset pictures.

What Makes a Newspicture?

Continued from page 40

wire-mesh cylinder on the floor by the city desk. He knows what kind of job he has done.

The news photographer takes his assignment much in accordance with the traditional Navy attitude toward orders, "Growl ye may, but go ye must." He is sure that all city editors are nuts, that they sit around all day thinking up goofy stunts, and that he'd not be asked to cover such drivel if the circus press agent hadn't given the boss free tickets for the night show.

What if a kid did catch his foot in a drain pipe? He's probably out now. So a cat's up a tree and the fire department is putting up a ladder to get him down. He doesn't like cats anyway. But he'll grouse his way out to wherever the assignment takes him and he'll shoot whatever picture the boss sent him after. But while he's at it, he'll also shoot one the way he likes it and *nine chances out of ten* the way he likes it is the way the final picture will appear in print. On the job he must be, and is, his own boss, running his own show according to the situations and conditions he finds. Supposing, for instance, he is told to cover an assignment on Joe Louis.

All the rest of the newspaper and syndicate photographers may return with a picture of Joe Louis shaking hands with some fight manager who has just signed his boy for a bout. It's Joe's birthday, so there's a cake on the table to give the handshake a little different slant.

But our boy wants something the other fellows won't have. He's the last to leave, or maybe he pulls out with the rest and then slips back. He takes from his pocket his own props, a couple of funny-looking little boxers in action. He mounts these on the cake and gets himself a close-up of Joe and his re-decorated birthday cake. Maybe he even gets Joe to smile at the miniature pugilists. That's the kind of guy city editors appreciate. That's the kind of guy who thinks for himself.

A Bank of Ideas

Our photographer also reads newspapers. From these he digs up dozens of little items which he sort of files in a "mental" incubator. Some of them are bound to hatch out later into pretty good picture stories.

These ideas range from gadgets that hold fishing poles while lazy anglers loll on the bank to privately-owned greenhouses atop garages in the heart of a big city. In each, the photographer hunts for the unusual, the incongruous, the human. He knows that a picture of a Catholic sister swinging a baseball bat while a grinning Negro boy waits to catch the ball is going to land on a lot of picture pages. He knows that when it is syndicated to newspapers in other countries it is going to help tell the world what America is like. He knows that this picture will be used over and over again long after the latest sex murder has faded from memory.

This fellow can cover a baseball game, a papal audience, or a diplomatic tea with equal aplomb. He may wisecrack with a very dignified diplomat, who's not quite used to being joshed, but chances are Mr. Big will enjoy it. If celebrities try to avoid pictures, he figures they are probably playing "hard to get." His natural inclination is to close his box and let them stew a while. But usually he's something of a diplomat himself. He has to be, because he was sent to get a picture and editors won't buy excuses.

Possible Markets

The professional news photographer for a newspaper or syndicate has no market problem so long as he is on a weekly payroll. The free-lance news photographer (who sometimes earns more a week than the staff man) must study his markets constantly—always endeavoring to find new markets that will add to the variety of subject matter he can shoot profitably.

If you are an amateur and find yourself in possession of one or a series of pictures which you think some newspaper or agency might want to buy, don't let the grass grow under your feet while you mull over a market. Was it really a news-event that took place? Did you get a picture? If so, you have a news-picture. Don't bother to develop your negatives first —take your film to either a newspaper

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instantly gives the right exposure, indicates the acceptance limits of regular film and the narrow range for color, and gives you complete control over every exposure problem by enabling you to place the emphasis on highlights or shadows.

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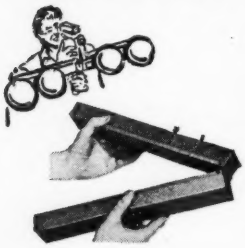

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Exposures for Color

Continued from page 32

9 seconds, or even longer, depending upon the particular film.

Compensation for reciprocity failure, which for color workers clouds the computation of all exposures longer than a minute or so must depend on trial and error. As yet, no mathematical relationship has been worked out for calculating how much additional exposure will be required by a film.

Over many hundreds of exposures I have made up the following table for Kodak Ektachrome Type B sheet film. It has taken all the bugs out of my Ektachrome work and the reciprocity failure.

TABLE FOR EKTACHROME TYPE B SHEET FILM

Length of Exposure	Factor
up to 6 seconds	*none*
7 - 8	*1.05*
9	*1.1*
10	*1.15*
11 - 14	*1.17*
15 to 60	*1.2*
over 60	*1.2 - 1.25*

With the table it is simple to determine exactly how much each exposure should be increased. For example, if your meter indicates an exposure of 10 seconds the chart shows you should multiply this by a factor of 1.15. Thus the corrected exposure is 11½ seconds. Where filter factors and bellows extensions enter into the exposure computation, these must all be figured first, and the result then multiplied by the corresponding factor in the table.

It is important to remember that these factors do not necessarily apply to any other emulsion and the factors for each particular film must be determined experimentally.

One other effect of the reciprocity failure is also worth mentioning here. Since most color films, except films like Dufaycolor, consist of three layers of

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basically different emulsions, prolonged exposure will upset the color balance. To correct for this requires the use of a color compensating filter (such as Eastman's CC series) over the camera lens. Each package of film contains suggestions for the appropriate use of these filters.

Know Your Exposure Meter

Of course, the accuracy of exposure determination with a chart like the one above depends entirely on intimate knowledge of your exposure meter and familiarity with the effects of side and back lighting in relation to the exposure problem.

Although I may vary a given setup on esthetic grounds (in order to insure my getting several arrangements from which to choose the best picture) I hardly ever need to take more than a single exposure of any setup; the film can be made to record just about what you wish it to.

Edward Steichen

Continued from page 48

Vogue and for national advertising accounts from the years 1923 to 1938 brought crisp reality to a magazine reading public accustomed to a soft and wispy pictorial technique.

In 1949 Steichen climaxed a series of photographic shows at the Museum of Modern Art by bringing "The Exact Instant" to its galleries where it shared importance with Picassos, Gauguins, and Renoirs and incidentally drew as many as 5000 visitors in a day. In this show, newsphotographers had their kind of photography given the recognition it deserved. Steichen's show gave dignity and importance to the pictures which serve as an essential means of communication of ideas and emotions. They were printed well and hung to emphasize the split second action and excitement of people living and dying, of great events happening. Many of them were big prints; some of them as large as 12 by 20 feet. Placed at strategic points in the gallery even the more arty visitors couldn't escape their impact and the realization that technical perfection and rules of composition were not the limiting factors for an effective photograph.

Charles Sheeler, the painter and photographer, has characterized Steichen as "the big hearthfire before which we all come and warm ourselves." Certainly no man has had a greater influence on photography in the first 50 years of this century.

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Larry Karns

Continued from page 57

the same area covered by the negative when it is placed on the easel below. If, for example, the negative you plan to solarize is 4 x 5 inches in size, the enlarger must be adjusted so that it illuminates an area of exactly 4 x 5 inches in size on the easel. This area (where the enlarger light falls) must in some way be marked so that you can find it in the dark and place the negative in precisely the right spot. Karns uses a large piece of thick cardboard which fits snugly in place on the bed of his easel. A second piece of cardboard (which is 5 x 7" in size, since he uses 5 x 7 negatives) is cemented to the larger sheet of cardboard in the spot that will be illuminated by the enlarger light. This "platform" simplifies the task of locating the spot where the negative is to be placed when the processing takes place in complete darkness.

With the partially developed negative still in its hanger resting on the cardboard platform (emulsion side up), the required exposure time is given by turning on the enlarger light. The exposing time necessarily varies with each individual negative—but while the light is on the fingers should be free to mask out the principal images in the negative so that only the background (as a general rule), or the portions of the negative that are to be solarized, become light-struck.

After the solarization exposure is made, development is continued in D-76. The solarized areas should come up fast—requiring only about one-third of the total developing time. When completed, the solarized images should have an appearance—when examined briefly under safelight—of being developed to a point almost, but not quite, equal to the development of the unsolarized images. After development, the solarized negative should again be thoroughly washed in cool, running water for four or five minutes. During this time the negative must be agitated; otherwise the flat solar areas that came up so swiftly in the developer will almost invariably streak. After washing, the negative is fixed in hypo, washed again, and dried in the usual manner.

The two questions Karns finds impossible to answer fully are: When should solarization be used in a picture? and, How much exposure time should a negative being solarized receive?

"A plain record shot is not suitable for solarization, as a rule," says he. "Nor is it a good idea to solarize a picture if the final result will be too confused for effective composition. But who can say when—or when not—to solarize? You solarize where it is needed, or where you—as an artist—need it. You add solarization where its effect will strengthen a mood or a message you want to put across effectively. It is a matter of your own personal taste.

"As for the time of exposure, developing time, and the like, you must again work according to your tastes. Solarization is not for the person who is allergic to hours in the darkroom. It can be a tool (especially in its partial effects) only in the hands of a person who is willing to experiment with it endlessly."

The Ciroflex

Continued from page 31

shutter is cocked and a lamp in place, the lamp will automatically flash. To avoid this while making a necessary change in setting, the bulb should be removed from the battery case until the required setting is established.

Ciro-flex cameras take any type of 120 (B-2) black-and-white or color roll film. Twelve black-and-white negatives, each 2¼ x 2¼" in size are produced on a roll of black-and-white. The average roll of color film yields eight to twelve transparencies. Loading is accomplished by pressing a button located near the top center of the back of the camera slightly downward. This causes the entire back and bottom of the camera to fold away, exposing the cavities which hold the full and empty film spools. The full roll of film is placed on the spindles in the bottom cavity, and the paper leader is drawn up to the upper spool where it is threaded in place. A few turns of the winding knob takes up the slack, and with the back returned to its closed position it automatically snaps shut.

A twist-button arrangement on the back of the camera provides a cover for a peep window through which the numbers on the paper backing of the film become visible as the film is wound on the take-up spool. The fact that the Ciro-flex uses a winding knob and a window instead of an automatic film transport, and that no provisions are made against double exposure, puts it at a slight disadvantage with more expensive versions of twin-lens reflexes. In actual practice, however, at least one of these shortcomings can be overcome by forming good shooting habits. First, the film should always be advanced immediately after every exposure; second, the shutter

should be cocked before beginning to focus. Once these habits are firmly established, you will have little or no trouble with double-exposures or misses.

Accessories

The Ciro-flex people put out an amazing line of accessories to keep buyers happy and cash registers tinkling. As mentioned above, they have a flashgun which sells for $15.50. A leather camera case lined with velvet will cost you $8.50, but if you want to go all-out on a case that will hold your camera and all its accessories including flash, a field case complete in every detail is yours for $49.50. A seventeen ounce aluminum-alloy tripod, rubber-tipped, with telescoping legs which provide extensions of 29", 40", and 50" sells for $9.95. For $3.20 you can buy a combination sun-shade and filter-holder in a soft leather case. The filter holder will take any Series 5 filter as well as supplementary lenses such as close-up lenses, soft focus diffusion discs, and the like. Not made by Ciro, but an especially versatile accessory for those who enjoy close-up work of small objects, is the Instant Parallax. This permits close-ups for three different degrees of distances while at the same time compensating for parallax. This gimmick, which sells for $13.35, is the equivalent of two Proxars (close-up lenses) equipped with a Rolleipar to prevent getting less on film than you see in the viewing screen. Standard equipment on all of the newer models is the Hartley field lens which intensifies the brilliance of the images seen on the viewing screen located inside the focusing hood. For those whose cameras do not come equipped with the field lens, it is available for $4.95. For lens protection, a cover lined with velvet costs $1.50; and if a 7" cable release costing 96c doesn't make a buyer happy, the Ciro people will give him a 12" cable release for $1.13.

For the person who wants to make 2x2" slides for projection, the Essenkay color adaptor is available. This permits use of 828 bantam size Kodachrome film which is not available in 120 roll film size. The price is $5.55 including Federal Excise Tax.

It can't have everything

Photo Consultant George Boardman of Hollywood studied the camera carefully, and placed *Ciro-flexes* in the hands of some of his students in order to formulate the opinions listed below—all of which come from his reports:

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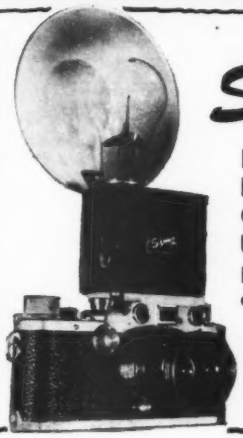

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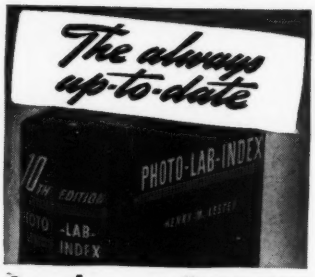

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"The feature that gave our testers the most concern is the location of the shutter release and cable release connection. The cable release connection's location at the bottom of the shutter makes it necessary to bend it sharply if the right hand is used to steady the camera. If this connection had been placed at the top, the cable release would have had a straight run—thus making it handier to use than the shutter release lever.

"Several minor points seem worthy of mentioning. The camera is heavy at the front and should not be left standing upright with the lens racked out, for the slightest touch is likely to topple it forward on its face. The front heaviness likewise gives it a slightly "clumsy" feel in the hands of those accustomed to more balanced twin-lens cameras.

"The shutter should be set before adjusting the lens aperture. If the lens is set at a small stop, and then the shutter speed is set, the natural position of the fingers will tend to move the aperture adjustment. Moreover it is necessary to look on one side of the lens for the shutter speed calibrations, and on the other side of the lens for the aperture calibrations.

"The 85mm lens gives a little better perspective that the 75mm lens used on most twin-lens reflex cameras, but some parallax exists at short range due to the difference in position of the viewing and taking lenses. To offset this parallax, one should not attempt to fill the entire negative area when making close-ups of subjects at distances of from 3 to 5 feet."

Ted Bokor of Pasadena, California, uses the *Ciro-flex* almost exclusively. Well known among slide exhibitors, Mr. Bokor's *Ciro-flex* color shot of a girl and a lollipop appeared on the June, 1949, cover of *Minicam*. Several of his other *Ciro-flex* color pictures have been used on various magazine covers, and a number of transparencies are said to be under consideration for use in Fred Bond's next book on color photography. Mr. Bokor offers no criticism whatsoever of the *Ciro-flex*. Insofar as he is concerned, it readily produces the pictures he wants.

Photography With The Ciro-flex, by Bruce Downes, is a 132-page, well-illustrated book available for either $1.50 or $2.50 depending upon the binding. Some distributors enthusiastically call it "the greatest book on twin-lens photography ever written." This covers a lot of territory; perhaps a little more realistic description of the book would read: "very good."

Pepper Can Printer

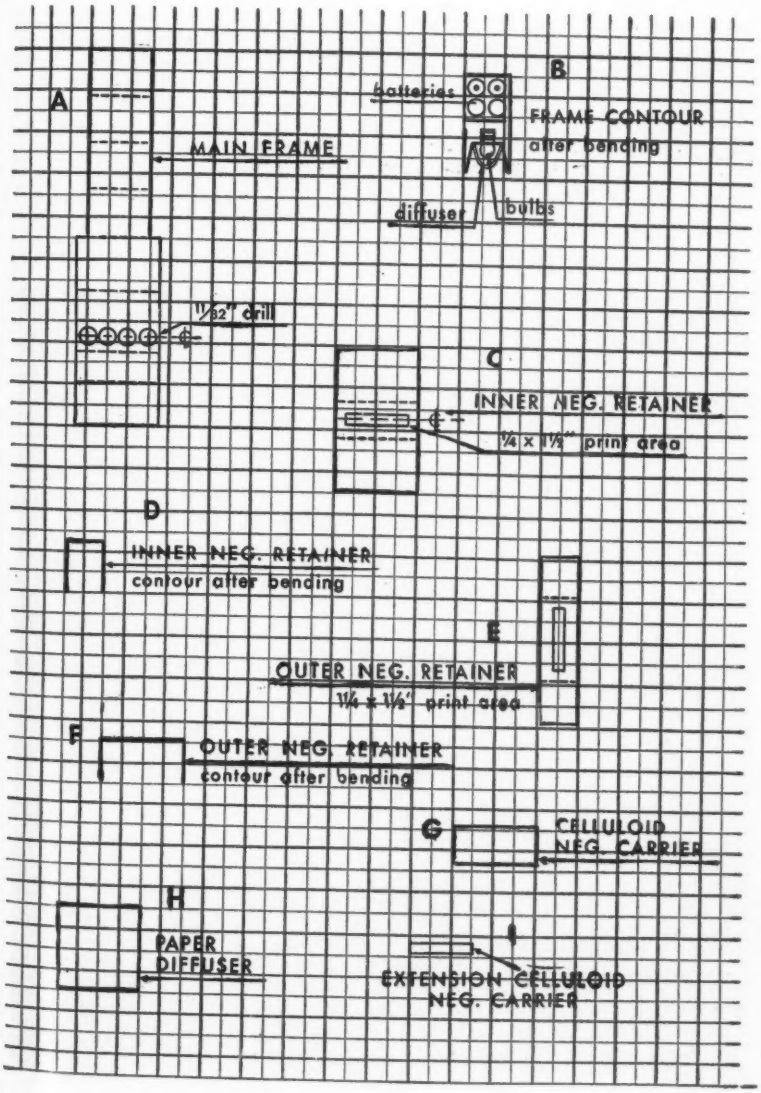
Continued from page 58

slightly undersize and ream out carefully until the bulbs will just screw in. Next, cut the printing opening in the two end pieces. Then drill the switch hole in the bottom of the pepper can, and cut the top of the can completely out. When all cutting operations have been completed, the pieces can be bent to the contours shown, and wired. The completed assembly should be a snug sliding fit in the can.

Construction of the printing unit is last. This is a built-up assembly consisting of a large base piece of Celluloid, a smaller piece of Celluloid cut to fit the printing area holes, and the

. . . pepper can printer complete.

THIS CHART and the drawings on the following page give complete details for building the pepper can name printer. The drawings below are all to scale. Each block represents ½" (there is 1" between heavy lines) and dimensions may be found by counting the number of blocks and estimating fractions to the nearest ⅛".



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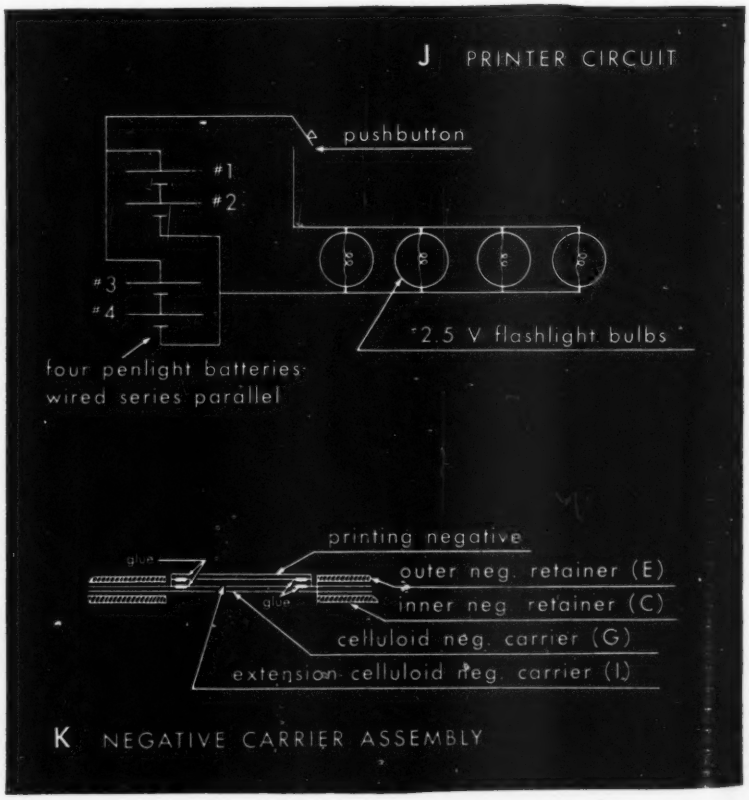
actual printing negative. All three are glued together. This built-up construction insures clear prints since it eliminates any gap between negative and printing paper.

Now for the final assembly. Place a strip of heavy paper around the ends of the batteries and another along the tips of the bulb bases, to prevent shorts. Slide the frame into the can. Mount and wire the switch either before or after this last operation, depending on convenience and the type of switch. Place a small diffusing square of bond paper over the bulbs. Slip in the inner negative retainer, then the Celluloid negative mount and last the outer negative retainer. The signature negative can be glued onto the Celluloid mount after assembly. Adjust the entire assembly by sliding it back and forth in the can until the outer negative retainer just barely protrudes from the can. If the assembly tends to slip from this position, it can easily be locked in place by drilling a single small hole through the side of the pepper can and printer frame and inserting a self-tapping screw or small wood screw. Then, with a coat of paint, the job is complete.

Signature on Celluloid

There are a variety of ways to make the printing negative. Perhaps the easiest is to take a strip of exposed film and scratch your signature into it with a sharp scribe, or for reverse printing, cut the signature directly into the Celluloid negative mount with a high-speed rotary cutter. A little black paint rubbed into the cut will make it more opaque. If more complex markings are desired, actual copy negatives can be prepared by contact printing from tracing paper. In any case, the negative is cut to fit the printing area and glued onto the Celluloid carrier. Several Celluloid carriers can be made, with various printing negatives. These can then be quickly interchanged by snapping off the outer negative retainer, changing the Celluloid, and replacing the outer retainer.

In use, the printer is placed over the paper to be marked, the switch is pressed and the job is done. A pair of guide lines can be marked on the printer case to insure accurate lineup on the paper margin. You may find it quicker to mark an entire box of paper in advance, production-line style. Then as each piece is exposed and developed, your signature automatically appears, clearly identifying your pictures.



Tempo

Continued from page 25

Now majoring in journalism at the University of Miami, Compton uses only the Contax II camera.

Brignolo and Baiar, two students who teamed up recently to open a studio in Coral Gables handle commercial jobs in addition to their *Tempo* work. John Baiar's pictures have been used as covers on *Collier's* and *Ladies' Home Journal*. From 1943 to 1946, he taught photography and did public relations work for the Army Air Force.

Joe Brignolo received most of his camera experience during the war as a photographer covering war news breaks. His first assignment was in a medical battalion, then on to the Army School of Roentgenology (X-ray), and the Army Signal Corps Photographic Center, Astoria, L. I. Here he was trained to work with movie cameras and then sent to London to learn Speed Graphic techniques and shoot action on land, sea, air. In June he went to Normandy with the Combat Detachment and worked at the front for a year. Then he was assigned to Stars and Stripes in Nice, France.

Larry Fried the fifth member of *Tempo's* photo staff, also received most of his training from war experience. Now a 25 years old senior majoring in drama at the University of Miami, Fried hopes to follow in Eileen Darby's footsteps, emphasizing theatrical coverage.

Fried prefers the Rolleiflex. It was shortly after the Battle of the Bulge in 1944 that he happened to be on hand when a group of Germans, one of whom carried a Rolleiflex, was captured. The camera was quickly "liberated" and Fried found a new hobby. Soon one of the syndicate photographers traveling with the division made a bargain with Fried to shoot action pictures in return for all the film he wanted, and his pictures were printed in Stars and Stripes and other military publications.

Interested in the lighter type of theatrical entertainment, Ray Fisher the sixth member of *Tempo's* sextette, concentrates most of his energies on shooting theatrical performers in action on the stage and in night clubs. Now 25, Fisher began taking pictures at the age of 13 when he acquired a 35mm camera. His favorite habitats were Broadway theaters in New York, where he shot and sold pictures of performers. Drafted into the Army in 1943, he was assigned to the Signal Corps and wound up overseas as a still cameraman in the Army Pictorial Services.

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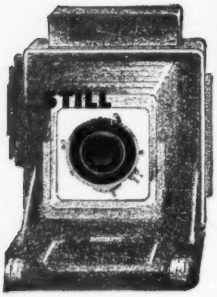

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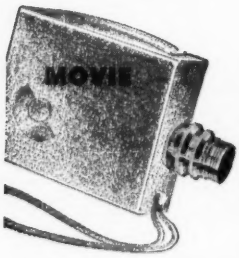

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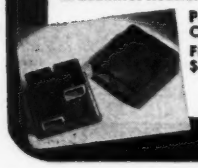

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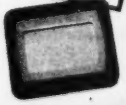

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None of *Tempo's* photographers are paid for the work they do on the college magazine. They furnish their own cameras and basic equipment, but are supplied with film, papers and other materials at the expense of *Tempo* which, incidentally, is still breaking even in the face of steadily rising publishing costs.

Part of the spash that *Tempo* has made in the field of college publications is due to the talents of ex-servicemen who are quite mature in comparison with some of the Collegiate Joes of yesteryears. Another factor in *Tempo's* success story has been the supervisional help of their faculty advisor, Norman D. Christensen. A veteran newspaper man formerly with the *Minneapolis Morning Tribune,* Christensen is a consultant on copy style and photographic quality as well as editorial style. With an active hand in the publication of every issue, his ideas and suggestions have constantly kept the entire staff on its toes.

In June, three of *Tempo's* photographers, including the editor are leaving school. The magazine's big problem now is to find cameramen of equal ability to replace them. "But there's always a bright new freshman class to look over," says Gelberg, "and these kids seem to come equipped with synchronized Speed Graphics."

Sapphire Lens

Continued from page 65

at present because larger pieces of sapphire are not available, and lenses must be limited to a maximum aperture of one inch.

Although sapphire offers some definite advantages to the optical industry, whether it will soon be used commercially is a question of cost. At present synthetic sapphire is, of course, far more expensive than ordinary optical glass. In the manufacture of small lenses, however, the cost per pound is negligible in the face of production costs, and a more real limitation is the time required for polishing—with sapphire, a very slow process compared to the polishing of glass. The cost of this operation alone is the largest item in making a sapphire lens.

At present, the outlook for sapphire lenses is not one of abundance, and it is likely to be quite some time before they become standard equipment for movie cameras. When synthetic sapphire does appear in camera stores, it will bring properties both desirable and rare: excellence of optical quality, and an almost indestructible surface.

Filter Facts

Continued from page 37

glass can be bought at any photo store. Its dark blue reduces actual color values to tonal shades comparable to those of orthochromatic film. However, seen through the dark blue glass, *red* will appear black (as it would be rendered by orthochromatic film—panchromatic film would render it as a medium gray). Yellow, too, will appear too dark. So do not accept the values of such a viewing too literally, especially when using panchromatic film. After some experience, reject the blue viewing glass and judge colors according to their lightness alone.

The filter to be used for a "literally correct" (so-called monochromatic) color rendition is determined solely by the type of negative emulsion and the quality of illumination. The following table should be used to select the proper Wratten filter to be used in connection with the accompanying films for monochromatic color rendition.

To translate two *colors of equal (?) lightness* it is necessary to render them as two *different shades of gray*. In black-and-white photography, such differences in hue can only be expressed by contrast of light and dark. For this a contrast filter is needed. Its color should be basically the same as the color to be rendered *lighter*. And conversely, if a color is to photograph *darker* than it ordinarily would, a filter of *complementary* color must be used. Such complementary color-pairs are:

red and blue-green
orange and blue
yellow and purple-blue
green-yellow and purple
green and red-purple

For example, in photographing the green and red dress through a green filter one would produce a picture in which the green would be represented by a light and the red by a dark shade of gray. On the other hand, use of a red filter would produce a picture in which the green would appear as a dark and the red as a light shade of gray. To meet other requirements, select the proper contrast filter from the table on the next page.

The most common example that may illustrate the use of a contrast

Film	Illumination	Filter	Filter factor
Ansco Supreme Isopan Finopan	*Sunlight*	*K-2*	*2 x*
Kodak Panatomic X Plus X Super XX	*Tungsten*	*X-1*	*3 x*
Ansco Superpan Press	*Sunlight*	*X-1*	*4 x*
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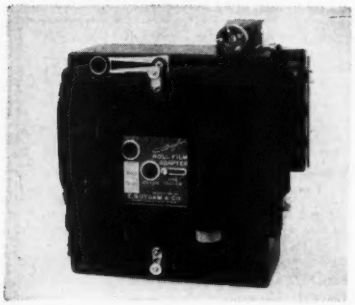

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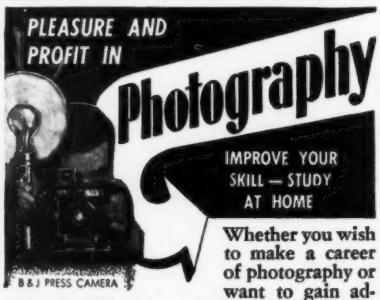

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filter is the employment of a yellow or red filter to darken the rendering of a blue sky (and thus, by contrast, to make white clouds stand out more prominently). In the majority of outdoor photographs, a blue sky (with or without clouds) is one of the most important picture elements, and its tonal control is of the greatest importance to the appearance of the finished photograph. The following table shows how, with the help of the proper filter, a blue sky may be rendered in any tone from white to black.

Color of object	Wratten filter to make color lighter	Wratten filter to make color darker
red	G A F	C-5 B
orange	G A	C-5
yellow	K-2 G A	C-5
green	G X-1 X-2 B	C-5 A
blue-green	B C-5	A F
blue	C-5	G B A F
purple	C-5	B

Wherever two or more filters are grouped in one line, the first will make the smallest, and the last will make the greatest change in color rendition.

Wratten filter	Tone of the blue sky
C-5	*white*
None	*lighter than correct*
K-2	*approximately correct*
G	*slightly darker than correct*
A	*very dark gray*
F	*almost black*
A plus Polarizer	*black*

Panchromatic film has to be used in each case!

It was stated above that a filter owes its color to selective transmission of certain parts of the spectrum. This, of course, means that other parts of the spectrum are absorbed, or held back. As a result, whenever a color filter is used, a considerable amount of light is prevented from reaching the film. Naturally, this loss of light would result is underexposure of the negative unless compensated for by a corresponding exposure increase. This can be accomplished in one of two ways: by use of a larger diaphragm opening, or by an increase in exposure time. The degree of increase in exposure depends upon the three following factors: the type of filter, the type of film, and the type of illumination. To simplify matters, manufacturers have assigned their filters definite "factors" which, in connection with specific film and illumination, indicate how many times exposure must be increased in order to get a correctly exposed negative. If one uses a filter which has a factor of two, for instance, normal exposure time must be doubled, and if the factor happens to be three, exposure must be tripled, etc.

To find accurate filter factors for any combination of filter, film, and illumination, refer to the manufacturer's chart (or ask your photo dealer). The number of such combinations is much too large to allow for their inclusion in this article. However, for average conditions, in daylight only, the factors given in the table at the bottom of this page should

Color of filter	Factor for use with panchromatic film	Factors for use with orthochromatic film
light yellow (K-1)	*1.5*	*2*
medium yellow (K-2)	*2*	*3*
dark yellow (G)	*3*	*5*
light red (A)	*8*	*cannot be used*
dark red (F)	*15*	*cannot be used*

be sufficient to begin with.

A valuable *visual help* for the determination of the right kind of contrast filter is the Kodak "Contrast Viewing Guide." This is a card containing red, yellow, green, and blue gelatine viewing filters, identical to the Wratten filters A, G, B, and C-5, together with their filter factors and information pertaining to their use. By looking at colored objects through these filters one sees clearly and convincingly the enormous contrast control that is possible if one knows how to select the proper filter.

This article is based on the chapter on color-control in the author's book FEININGER ON PHOTOGRAPHY. Permission to use this material has been granted by the Publishers, Prentice-Hall, Inc., 70 Fifth Avenue, New York 11, N. Y.

Hollywood & Vine

Continued from page 16

traffic moves faster, Wiser does better. He traveled 54 miles in 47 minutes to bring his paper first exclusive photos of a resort-area forest fire. A *Mirror* cruise car, attempting to overtake him, clocked Wiser at 94 mph. and he was going away! *The Mirror's* staff of 15 photographers now enjoys the conveniences of a new photo department which boasts 12 fully equipped darkrooms with many built-in features and a completely equipped new studio.

Darkroom catastrophes are not always recoverable and perhaps that's the reason why Frances Baer of the West Coast photographer team of Morley and Frances Baer breathed a sigh of relief recently. The Baers who cover Carmel, California, and vicinity for a number of "home" magazines work as a team. She arranges and composes, he does the camera work. She soups, they both print, and she does any writing that's needed. On a recent assignment, however, in which Morley made two particular interior shots which he knew he had under-exposed, he marked the holders for Frances. Somehow in the rush of getting the work out she never noticed the special orders. In the dark by the light of her green inspection light, she noticed the two were blank, threw them in the sink, and not until she was nearly ready to turn on the white light did she remember the peculiar circumstances. By this time they were beyond saving with nice wide lattice marks on them from the sink. She told Morley they weren't salvageable—too underexposed—and he shot them again. Not until the reshots were safely in the bag did she tell what really happened.

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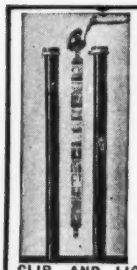

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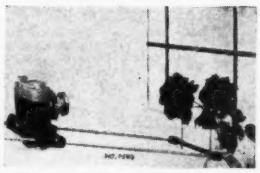

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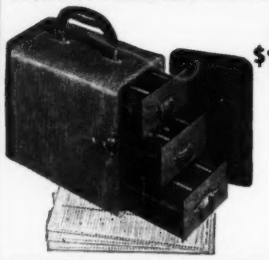

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last word

letters to the editor

Fake or Fact?

Sirs:

How could any photographic magazine devote a full page to anything so obviously a fake (and a poor one at that) as the Fritz Henle picture of the girl under the "waterfall" on page 31 of the issue? I have been interested in photography for 25 years, and have been a practicing engineer for the same length of time, Anyone with the slightest idea of hydraulics, or the flow

of water, will spot in a moment that the nearest the subject was to a waterfall was in some studio backroom. If the head *was* under a waterfall, the water would never bounce off in the manner shown; it would tend to "frame" and cling to the face. Tell Mr. Henle to stick to reality and quit foisting off paste-together jobs on unsuspecting photo magazines.

Supt. Quarter's Sta. 1 W. V. R. FRETTS
Guam, Guam, M.I. (Col. Aus. Ret.)

• ***Apparently your eyes deceived you this time, Mr. Fretts. We obtained from Mr. Henle the Rolleiflex strip-negative proofs from which the bottom picture was enlarged. As you can see, no fakery whatever was involved.—Ed.***

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Washington, D.C. M. JOSEPH MAY

Agfa Color Film

Sirs:

I have three 35mm Agfa Color films obtained in Germany. Could you please tell me where I can get them processed in this country?

Worcestor, Mass. FRANCIS HARBY

• ***We made numerous queries on this subject. The following letter provides the best information we have thus far received.—Ed.***

Sirs:

We have been processing Agfa color but do not advertise. We perform this service for our dealers because we do have the closest formula available. Since we do not know the age, or the conditions that films have been subjected to, we do *not* guarantee the results as we would in processing domestic film. Thus far we have obtained about 6 to 8 out of every 10 that are good. Prices are $2.50 a roll unmounted.

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Pinhole Distortion

Sirs:

In the article on "Pinhole Photography" (July issue), allow me to take exception to the following statement:

"Since distortion is caused by curvature of the lens and F:72 uses such a tiny part of that curvature, for all practical purposes there is no distortion whatever in pictures made at this aperture. Aside from infinite depth of focus, this technique eliminates distortion."

ROBT. E. LEWIS
Technology Center Armour Research Foundation
Chicago, Ill.

• ***We are grateful for this correction although, frankly, we do not altogether understand just what Mr. Lewis is taking exception to. While, technically, an F:72 aperture may not eliminate distortion entirely, the key to the statement as made in the article seems to us to lie in the phrase "for all practical purposes." Meaning, of course, for all practical photographic purposes likely to be encountered.—Ed.***

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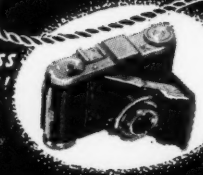

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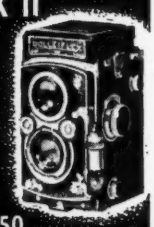

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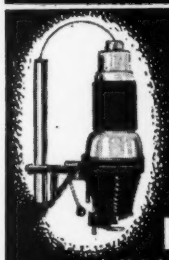

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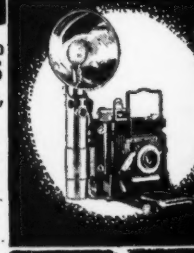

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